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ISSUE #23

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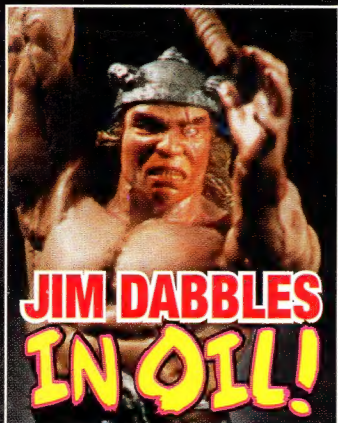
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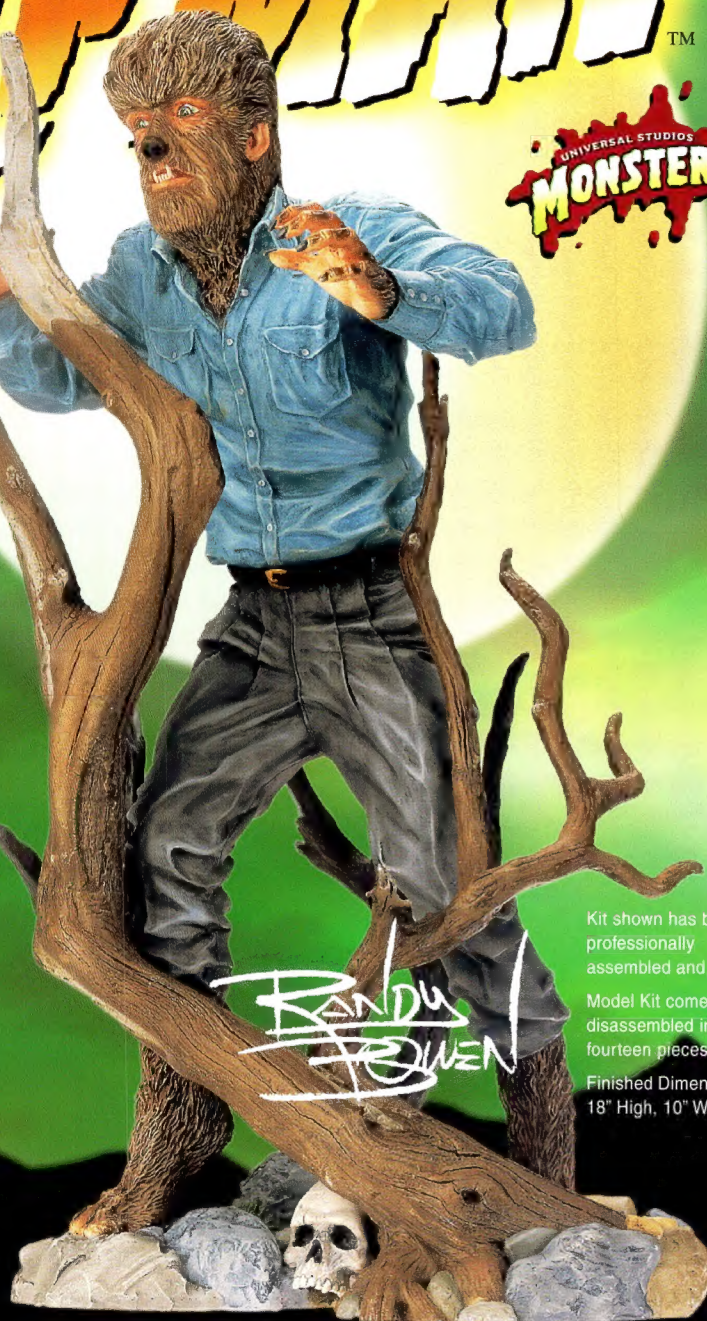
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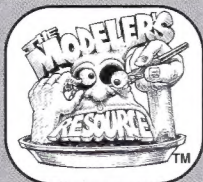
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⇒ **Parent Advisory:** We have chosen to not censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Parental Discretion is Advised. Thank you.

Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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THIS ISSUE'S COVER

GOTHIC DIORAMA

The Craftbeast does wonders with a nearly 100% scratchbuilt diorama fit for the King of the Undead. Find out what it takes beginning on page 35.



Kits pictured built/painted by Bill Craft (Diorama w/kits), Marc Manley (*Psycho House*), Jim Bertges (*Grey Warrior*), Bruce Hansing (*Alien*), Joe Porter (*Carina* - photo by Ron Sousa), © 1998 The Modeler's Resource. All rights reserved.

Cover Design/Layout:

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1998 The Modeler's Resource. All rights reserved.

FEATURES

IT'S ALL PLASTIC TO ME

with Jim Bertges

Jim's back with Xixor and Dekard's Blaster from the future!

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THE ADDAMS FAMILY HOUSE

with Cindy Morgan

Cindy shows us a bit of the ol' "how-to" with the Addams Family House from Polar Lights.

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with Mad Dog

Join Mad Dog for a look at what's new in the UK kit world. Let's see, David Duchovny, Lara Croft and much more...

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Jim takes you down the trail to utilizing oils.

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with Fred DeRuvo

This show is a winner from the get go! Not just for the historical miniaturist.

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GARAGE KITS ARE EASY PREY

with Jerry Buchanan

Jerry shows you how to use Badger's Freak Flex paints to create gorgeous skin tones. They work!

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with Fred DeRuvo

Take the tour of Louisville's premier figure kit show!

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THE PSYCHO HOUSE

by Marc Manley

It may be miniature, but it's still huge! Marc shows you how he did it.

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We've got even more color pages this issue! Can you believe it?

the horror of it all...

This country's motion picture industry has its roots deeply embedded in the horror genre. Many of these movies have spawned fig-

ure kits of many of the monsters and stars that we've seen chasing and being chased on the silver screen. Much has been written about these frightening visages and many kits have been produced based on the characters. As you can see, we're dealing with horror this particular issue and there's a ton here too for you to feast your eyes on.

For those of you who are familiar with Bruce Hansing, we've got an interview with him, done by Brian Dick. His sculptures are legendary and he shares a few of his secrets with us.

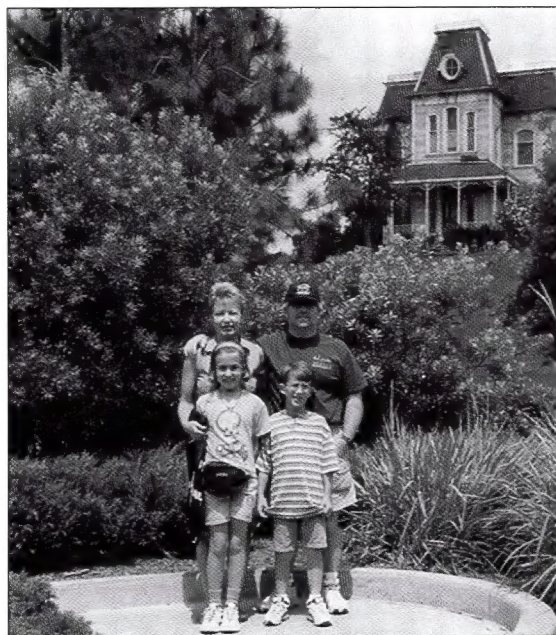
Bill Craft, being a fan of the horror genre himself has outdone himself this issue with a mostly scratchbuilt diorama worthy of just about any horror-related figure kit you've got in your collection. Bill decided to use it to display the battle between Dracula and Van Helsing.

Marc Manley sent us a picture of the Bates House and we thought it was actually *the* house until we contacted him and found out that he had scratchbuilt it from photos and videos he had seen. I think you'll agree too that it's some piece of work.

Tom Gilliland, after having fought off MPB's Bruce, the Shark in last issue, wends his way through his favorite subject: gore. You'll join him with his Operation in Progress from Fewture. He'll let you in on just exactly how to take a kit and make it sickeningly gross looking. All done with paint! If this kind of thing grosses you out, then you'll want to skip past pages 32 and 33.

Not everything in these pages this issue deals with horror. Jerry Buchanan, in his new column (Garage Kits Are Such Easy Prey), tested some of the new *Badger Freak Flex* paints to see what they were all about and he was very impressed. He'll take you through the process of rendering realistic skin this issue in just about three easy steps.

We've also included coverage of SCAHMS (Southern California Area Historical Miniature Society) which is a two day show that takes place in southern California. We



The DeRuvos, in front of the "real" Psycho House at Universal Studios, Florida.

haven't missed it for the past five years.

Another show we went to and enjoyed thoroughly took place in Kentucky. WonderFest™ seems to get better each year and we share our memories with you.

Jim Bertges takes you through the painting process utilizing oils. He's had this article in the works for nearly a year and has finally been able to complete it. This is one of those articles that just can't be thrown together, so between getting out all of his regular articles for the mag, his day job and editing everything I throw his way, he's lucky he had time to finish it at all. Hope you enjoy his efforts. I did.

When it comes to electricity, I'm not really with it. I just know that when I plug something in, it's suppose to work. Beyond that, I call an electrician. Chuck Davenport takes the London After Midnight kit and lights up the lantern. Hopefully, you're gaining some useful insights into Chuck's understanding on Electricity 101.

That's about it for this issue's From the Publisher. Oh, except to say that the next kit in our "Girl Next Door" line is complete. After 9 long months, *Barely Working* weighed in at about 10 ounces and this papa couldn't be happier. It was a long wait, but it has been worth it. We have other kits coming down the pike (see our color ad this issue), unfortunately, John Dennett is just too stinkin' busy to do much garage kit sculpting

because of his day job - he is one of the main sculptors at a sculpting house in Pennsylvania and still very much involved in sculpting - just not the garage kit models that we've come to know and love. We've got an article/interview with John in an upcoming issue and there he shares some of his secrets and catches us up on what's been happening in his life.

One last thing: we're happy to announce that we have reached a tentative agreement with a very large International periodical distributor which will get the magazine into every English speaking country outside the U.S. By the time you read this, things should, hopefully, be finalized.

Enjoy this issue and we'll see you on the flip side with Issue #24 before you know it!

John DeRuvo

Corrections to Issue #22:
We neglected to print the addresses of a number of companies profiled in Jim Bertges column last issue:

C & G Cold Cast
24 Prettyman Drive
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SA10 6HZ England
cgcoldcast@aol.com

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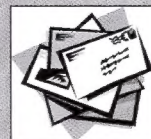
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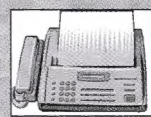
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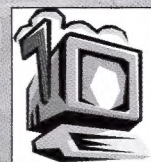
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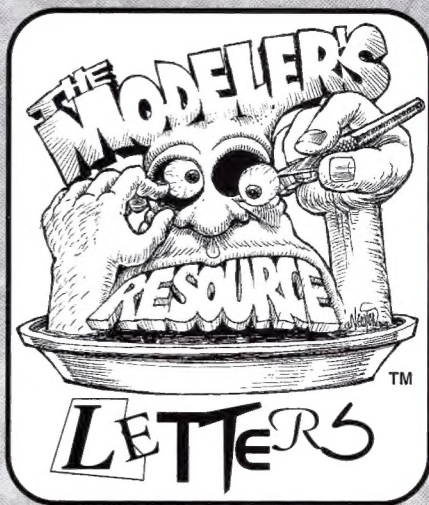
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"Glad to See Them Again"

Hi Fred,

Glad to see the nipples again. I also really enjoyed the piece your daughter did. She is a very beautiful young lady! Thanks again for bringing back the best modeling mag on the market. Your friend and satisfied subscriber.

D.J. Whitehead (e-mail)

Hi D.J.,

Glad you appreciate our change and thank you for the compliments on Rachel's article. She really enjoyed doing that. Thanks again for writing.

"Glossy at Last"

Dear Crew,

So you've gone all glossy at last? Great! I won't miss an issue Down Under.

Yours sincerely,
Sheldon Morris (e-mail - Australia)

"Lemonade and Milk Don't Mix"

Dear Fred,

Your dilemma reminds me of the time my cousin accidentally put lemonade mix in a canteen filled with milk. Some things just weren't meant to go together.

There are several sorts of kits in your mag that parents are not going to be glad to see next to a "kids korner" feature. As I look at the figurines' adjectives like "gross" and "violent" are some of the milder terms that come to mind. Add to this: "disgusting, satanic, disturbing, pornographic, kinky, sadistic" and so on. Attempts to avoid offending parents by censoring the nudes with stars/bars are futile. A strategically placed star isn't going to make a bound, naked slave girl politically correct. Moms would blow a fuse even if the figure was dressed. Will Grandma buy Bobby a modeling magazine with a porno queen on the back cover, even if you can't see any nipples? I don't know. What if it was a flesh eating zombie?

This is not a call for you to "clean up" *Modeler's Resource*. I picked up your mag because it had space ships on the cover, but I decided to buy it because I liked the sexy nude figures inside. So far, all my figures have sat in model airplanes. Thanks to you, I may try something new that I wouldn't have discovered in a magazine for kids. Some kits I like are going to offend some people.

I don't believe it's possible to change *Modeler's Resource* into something I'd want my son to read without sacrificing the interests of current readers or advertisers. And, keep in mind, it's not nudity or sex that worries me. I don't ask myself, "Can he see the nude woman's pubic hair?" I ask, "Is the nude woman being tortured?" or "Is the nude woman dead?"

Get rid of those annoying stars/bars. They are silly. I've seen nipples in *Cosmopolitan* at the supermarket checkout stand and hardly anyone cares. If

you have to hide something, cover your ugly logo.

As for a warning on the cover, I suspect that would spook distributors more than anything you would ever print inside.

Sincerely,
Mark Hoadley, Ipswich, MA

Dear Mark,

You raise some good points, but as you may have noticed in our most current issue (#22), we've already made the decision about how we're going to do things in the magazine related to censorship.

The situation with respect to Kids Korner; I really don't see a problem with having Kids Korner in a magazine that caters to the type of modeler who reads our magazine. The young people who have and will submit articles are most likely the children of parents who are already deeply involved in the figure kit, sci-fi, fantasy end of the modeling world. They attend trade shows with their parents; they watch their parents build these types of kits and gain an interest in them and they enjoy the many aspects of modeling found within this end of the hobby.

I doubt seriously that parents are going to start buying this magazine for their children based solely on one column, without first checking the rest of the contents (although it's possible). The reason we started Kids Korner in the first place was because we felt that kids needed some encouragement to highlight what they may have already been building. I think too often they feel like they can't compete or not many will take their work seriously. We also realize that the kids who send in articles do so at the prodding of their parents who have been involved in this end of the hobby for a while. Because of this, they are well aware of the types of kits that are available and not much, if anything is going to shock them.

Finally, I have to take exception to your reference to our logo as being ugly. Certainly, like anything else, that opinion is in the eye of the beholder. In this case, Ed Newton (who created the artwork for us and who use to be one of Ed "Big Daddy" Roth's main artists) was attempting to create something that highlighted a person putting together a figure kit. It's coming up out of the pan, or 'boiling pot' if you will which puts all modelers in the same world. While it may be considered a bit weird, I really like it and I'm very glad to have it.

"Informative & Entertaining"

Modeler's Resource,

I regularly read a half a dozen different magazines devoted to figure modeling. Of the three dealing with garage kits, I must say your magazine is by far my favorite. Your articles are always entertaining and informative.

It is also nice to see you are selling kits by Joe Laudati now. I have always enjoyed his work and it is good to see he has found a home for his figures after the unfortunate closing of Soldat.

One last thing, I think you probably should have kept the stars and hearts. I have no problems with a little nudity in resin, but a general publication, especially in a hobby such as ours, should probably keep itself a little cleaner than it has to be just to promote a better image. But like I said, I have no problems with the magazine and will continue to buy my copy every other month. Thanks for an enjoyable read and keep up the good work!

Sincerely,
Jay (e-mail)

Dear Jay,

I really appreciate your opinion about our magazine. We're glad we're creating a publication that meets your needs.

We'll have to see how things go with the respect to the absence of stars and bars on some kits. We may lose some of our readership, but overall, I don't think it'll negatively impact us too much. Time will tell.

I'm glad we're carrying one of Joe's kits from Soldat (Faeta) and our first kit that he's sculpted for us, Wolf-Spirit, is doing very well in the sales department. We're also happy to report that he has agreed to write a sculpting series for us which you'll see very soon. He'll start with probably the most important: armature.

"Thanks for Removing the Stars!"

Dear Fred & Silvia:

I have been purchasing your magazine for around 2 years or so. With every issue you have made minor adjustments & improvements, from quality of photos to use of gloss stock in the current issue. I am not one that generally writes letters to the editor as it were but I felt I had to let you know that I think your magazine has become one of the best around. Not only in appearance, but in content. Thank you for turning out such a fine publication. I can hardly wait for the next issue as I have already read #22 from cover to cover. Also, thanks for removing the stars & hearts! I am not much for censorship and I think it is a parent's responsibility to monitor what children have access to. Unfortunately, too many parents today don't give hoot what their children watch or read. How sad. I'd better step off my soapbox before I get too carried away on this issue. I could probably write a book on how I feel about the way things are these days.

Will you be making an appearance at the IPMS Nationals in Santa Clara? If you are please bring Sitting Pretty and Wolf-Spirit (also Barely Working, if ready). Along with the occasional airplane I also paint figures, female primarily. If not, I guess I'll have to order them by mail. Hopefully we'll see you at the convention.

Sincerely,
Terry D. Moore (e-mail)

Dear Terry,

Letters like yours really make my day! The work that I put into this, along with Silvia, Bill Craft, Jim Bertges and all my writers helps us tremendously to continue to be on time and creative with each issue. We have plans for more color and new columns down the road, so we're not sitting still either.

I feel better about getting rid of the stars and bars. I agree with you; it is the parent's responsibility to monitor what children have access to, not mine. I'll just continue to use common sense and good judgement when highlighting models of any type.

We are hoping to make it to the Nationals, but may not. Either way, Sitting Pretty, Wolf-Spirit and (soon), Barely Working are all available through the magazine. So, whenever you feel ready to purchase them, they're here.

Thanks again for writing. Take care.

"Digital Modeling"

Hi Fred,

Thanks so much for the quick response. I received the replacement magazine and it arrived in perfect condition. I think it's great that you are so concerned with customer satisfaction.

I work for a company in Utah called Viewpoint Datalabs. We build 3-D virtual models for movies, video games, television, and others. Most of the special effects oriented movies these days has something created by Viewpoint. My personal credits at Viewpoint include Godzilla, the Simpsons, Batman Forever, and Antz. As well as many video games and TV shows. I have been sculpting and modeling (digital modeling) for five years and only just over a year ago did I discover this whole figure/garage kit thing. And it was all because I happened to be at the right book store at the right time and picked up the last copy of *Modeler's Resource*. Thinking it might have something to do with my job as a digital modeler I thumbed through it. Well although it wasn't directly related to my job I was still stunned at the ability of some of the sculptors creating these model kits. I had to get more information about this stuff. So I got a subscription. Now I am refining my own skills as a sculptor and as a modeler with a great deal of inspiration from your magazine.

By the way if you are interested in doing any articles about digital modeling just e-mail me or call.

Thanks, Emil L DeGrey (e-mail)

Dear Emil,

I may be taking you up on your article offer. Thanks for the offer and the compliments.

more "letters" on page 13

It's All Plastic To Me

by Jim Bertges

DOPPELGÄNGER PRODUCTIONS' PFLAGER/KATSUMATA POLICE SPECIAL:

Rick Ross has not just produced a model kit with this pistol, he has created a full scale prop replica that could pass for the real thing on film or on display. This replica of the pistol used by Harrison Ford as Rick Dekard in *Blade Runner* is exact to the smallest external detail. Although it may look daunting at first to see the finished piece in a photo, great care has been taken in the engineering of this kit to make assembly as easy as possible. Detailed instructions are given for paint application as well. Just about everything is covered to help the modeler replicate this unique piece of film history.

The first thing you've got to do upon opening the box is to look through the eleven page instruction sheet. Use the parts list and illustrations to familiarize yourself with the parts and to be sure that you have everything you need. Clean up of the parts is a snap. Mold lines are minimal and the finish on the gun's surface is exceptionally smooth. I found only one small flaw in my kit and that was easily taken care of with a spot of putty. It is important to read the instructions thoroughly and follow them almost to the letter. There are a couple of areas that can be left out, but for the most part the instructions are indispensable in correctly assembling this kit. This is particularly true when it comes to wiring the electronics, but I'll get to that part later. One part of the instructions that I choose to skip was the sanding and polishing of the grip handles. The grips are beautifully cast in clear amber resin and look just like the grips on the pistol in the movie. The instructions call for a careful sanding with 1000 and 2000 grit sandpaper and polishing with plastic polish, but I didn't feel that this step was necessary. A polishing with a soft cloth was all that was needed to remove any smears and prints on the grips and you don't run the risk of sanding off any of the diamond pattern etched into the surface. Several methods of adding depth to the grips are described in the instructions. One is to paint the back of the grips black and another is to paint the back with a black swirled pattern (the pattern is provided in the instructions) for a "tortoise shell" look. I choose to cover the backs of the grips with a light brown so they would have that amber glow when the light hits them, but not be so transparent that you can see the frame beneath them. Also included in the instructions is a complete list of tools and materials you will need to complete the model. There is a bit of necessary drilling with this kit both for threading the wires through the interior and for the placement of screws that hold some parts. The instruction sheet and indicator marks on the model itself provide a good guide as to where and how much to drill. Be careful, though, you don't want to mar the exterior of the gun with slippage or sloppy drilling. You will also need a couple of "Allen" or "Hex" Wrenches to properly install the screws that hold the grips and battery cover. A soldering iron and electronics rated solder are also necessary to wire the kit's four L.E.D.s. For me the most daunting part of putting this kit together was the electronic wiring. I have some experience

with electronics, but I am far from an expert. On the other hand, if I can wire this thing together and make it work, so can you—it's not that hard. The instructions provide a detailed wiring schematic as well as written step-by-step directions for the wiring. However, the very first instruction, to glue the L.E.D.s into place in the light box, is something I skipped. I found it much easier to solder the wiring to the L.E.D.s outside the box. I also found that the leads on the L.E.D.s were so long that they touched each other when placed in the light box. The leads need to be



shortened, but be careful to note which is the positive and which is negative. Mark them so you can tell which is which after shortening them. Once I had all the lights wired together as indicated, I tested the circuit to see if I had done it properly. This is where I made my only mistake. Since the kit comes with an "N" sized battery holder, I bought a 1.5v "N" battery to use in the kit. When I tested my circuit, nothing happened. My mistake was not seeing that the instructions indicated a 6v battery. A quick trip to Radio Shack remedied the situation. Although I couldn't find a 6v battery for the "N" holder, I settled for a

7.5v Photo Battery which worked just fine. I carefully followed the subsequent instructions and ended up with four fully functional L.E.D.s that look great.

The paint job is pretty simple with the overall color of the gun a semi-gloss black and a few bits here and there accented by Testors' Metalizer paints. The buffable Metalizers are easy to use and can be applied with either brush or airbrush even though the bottle says airbrush only. Once the paint has dried, you can polish it with a soft cloth and the result is a realistic metallic finish. The only bit of caution needed in painting is to watch the stamped lettering so it doesn't become clogged with paint. The simplicity of painting and assembly of this kit is really surprising when you get a look at the finished piece.

The kit assembles in minutes, once you have familiarized yourself with the parts as the instructions indicate. There is a point on each side of the trigger guard where it slips into a slot in the handle that must be filed down flush with the frame so the grips can lay flat, but that's the only real adjustment needed in the entire kit. There are even springs that fit in behind the dual triggers so you can actually pull the trigger and have some resistance there. Once you've finished this kit, you will have an exact replica of the Blade Runner gun, but be careful, this is a very realistic looking weapon. You could find yourself in deep trouble if you decide to carry this around to show it to friends. As the instruction sheet says, "treat it with the same respect that you would a real gun." That kind of accuracy is a testament to the skills and talent of Rick Ross and the folks at Doppelgänger Productions, 373 Broadway, Ste #C22, New York, NY 10013.

AMT/ERTL XIZOR:

Shadows of the Empire is an interesting phenomenon. It is a Star Wars story that has all the ancillary trappings of a feature film. There is a novel, a comic book series, a CD ROM, a video game, action figures and other toys and now there are model kits. The interesting part is that for all this merchandising there is no movie. It just goes to show you the power of Star Wars. I can't think of any other novelization of an existing series that has generated this amount of merchandising and introduced new characters who have taken on a life of their own. It also helps that *Shadows of the Empire* is a wonderful story filled with interesting people and situations. The story of *Shadows* takes place between the stories told in the movies *The Empire Strikes Back* and *Return of the Jedi*. It tells of the plan Luke and Leia develop to rescue the frozen Han Solo from the clutches of Jabba the Hutt. We are introduced to new characters and an expanded Star Wars universe. Most notable among the new characters are Dash Rendar, a Han Solo-ish rogue whose exploits form the backbone of the tale; Guri a deadly female android in the service of Prince Xizor and



there is Xizor (pronounced shee-zor) himself, the head of a criminal syndicate that spans the galaxy. It is this intergalactic gangster who is the subject of the latest vinyl kit from AMT. Of the vinyl kits I've seen from AMT, this is among the best. There have been complaints about the likenesses in earlier releases in both the Star Trek and Star Wars lines, but that really doesn't apply here. Since this is a figure that's not based on any living actor and hasn't been seen in any film, there can be allowances made in the likeness. The figure itself is impressive and imposing with a combination of reptilian features and Asian influence. Xizor looks like a combination of Ming the Merciless and a King Cobra with a cold expression that matches his slithery appearance. Before I get into the actual assembly of the kit, I must compliment the AMT/ERTL Customer Relations department. The kit I received for review contained two right body/robe halves and no left half. It is an understandable error since these parts are pretty similar and could easily be mistaken for each other while packing the kit into its box. I called the 800 Customer Service number on the instruction sheet to acquire a replacement for the missing body half. I was informed that AMT doesn't stock individual parts, but I should send the bottom panel of the box with the UPC symbol and a note describing which part was missing and the kit would be replaced. Following instructions, I sent in my box bottom and a letter and one short week later, I received an entire new kit! I suppose it's less expensive to replace the entire kit than it is to pay for storage space and employ someone to search through parts bins and replace individual parts. I was surprised at the speed at which my complaint was rectified and at the fact that I received a whole brand new kit. Now, don't get any ideas, AMT does keep track of people who send in for replacements and will catch on to anyone trying to scam new kits on the pretense of missing parts. On the other hand, I've got a bunch of spare Xizor parts if anybody needs some. Now, on to the kit itself. Just like the box says this is a highly detailed vinyl kit.

The detail in Xizor's metallic link robe is especially well done. One of the unique features of this kit is that it provides thin, flexible vinyl pieces for the inside of the robe as well. This adds an excellent touch, covering the raw vinyl on the inside of the robe parts and providing convincing interior detail. Of course, we begin with the ritual bath and trimming of the parts according to the instruction sheet. The first step in assembly is to attach the inner vinyl pieces to the robe. Even when these pieces are trimmed, they are larger than the inner robe where they fit. This gives you plenty of material to work with in positioning the inner panels. I began by lining up the row of decorative "rivets" along the bottom of the inner panels with the same "rivets" on the outer section and gluing the bottom into place. Once the bottom of the inner panel was attached, it was a simple matter to line up the remaining edges and glue them down as well. Work slowly here to be sure the entire edge is attached to the robe. I didn't find it necessary to glue the entire surface of the inner panels, just the edges. The soft vinyl conformed to the contours of the hard vinyl beneath it. Once the interior panels are attached, it becomes necessary to fill the resulting seam all around the exterior. I used Magic Sculpt epoxy putty which will smooth with water and accomplished this task quickly and easily.

On Xizor, it is necessary to begin painting early in the assembly



process. The inside of the robes must be painted before assembly of the body halves to achieve a proper paint job. As with all vinyl kits, save a scrap of the vinyl you have trimmed from the parts so you can test it with the type of paint you plan to use. In this case you must save a piece of the hard vinyl as well as a piece of the soft vinyl. I initially tested both pieces of scrap with Krylon Flat Black spray and, to my surprise, they both accepted the paint and dried thoroughly over night. Before you proceed with painting, I'd suggest test fitting the parts to see if any adjustments need to be made. On my kit the right body half was slightly stretched which interfered with the fit of the right arm and the fit of the two body/robe halves. With a blow dryer and a bit of squeezing, I was able to manipulate it into an acceptable shape, but I still ended up with a slight fit problem between the two body halves. Once you have made all the necessary adjustments, proceed with the initial painting.

I primed the body/robe halves with Krylon flat black because it makes a good undercoat for the metallic links of the robe. I also used the flat black as a basecoat on Xizor's legs since his trousers appear black on the box art. I used Pactra Acrylic Gunmetal for the metallic finish, using a drybrush technique so the black between the individual links would show up better. It took several coats, but the effect is a very rich, metallic look, unlike the flat silver used on the box art. I painted both inside and outside of the body/robe halves before assembly. Once I was satisfied with the look of the metallic finish and the yellow trim, I assembled the halves and proceeded with the rest of the

assembly. The arms and hands assemble easily with a little putty work necessary at the joints. Xizor's long, taloned fingers are actually separate pieces that must be attached to each hand individually. Be careful to follow the numbering in the instruction sheet when assembling the hands in order to achieve the proper look of the fingers. It is also necessary to putty the join lines on the fingers and because these are small areas, care must be taken to

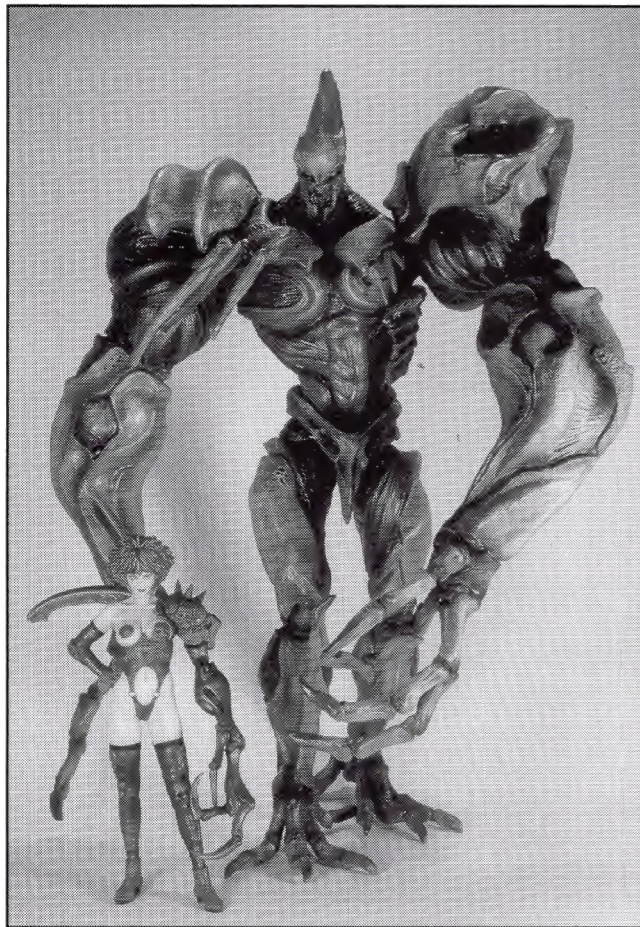
apply the putty as smoothly as possible. This is a difficult place to sand.

A little putty is needed at the back of the head and neck joint. The most putty work is needed where the flowing scarves that drape over Xizor's arms meet. No matter how hard I tried, I couldn't get the two parts to line up properly and still have the arms attach where they're supposed to. Once again I called upon Magic Sculpt epoxy putty to blend the two parts together seamlessly. Once the parts are painted, there is no evidence of any fit problem.

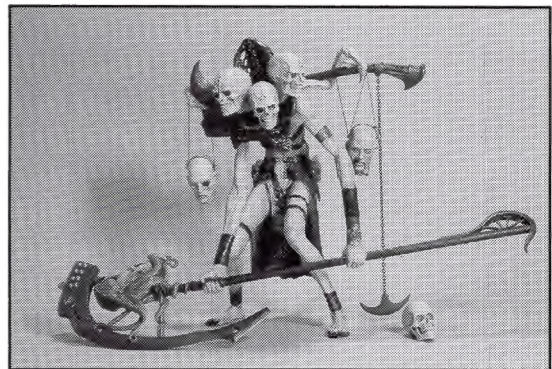
The final piece of assembly is attaching the legs to the body. The legs must also be pre-painted since they are cloaked in the armored robe. The problem I had with properly placing the legs was that I couldn't see the attachment points and didn't know exactly where to put the glue. It took three tries to get the legs to fit properly. Once the legs were on and Xizor's dual pony tails were attached, assembly was complete. I followed the suggested color scheme from the box art and the results were quite pleasing.

The overall look of this kit is quite nice. My only complaint is the slightly cartoony look of his face and especially his eyes. A lot of that can be overcome with a good paint job, however, and I'm really happy with the way Xizor turned out. This is a good, inexpensive vinyl kit, recommended for modelers with some experience with vinyl kits. It will make a proud addition to your Star Wars collection.

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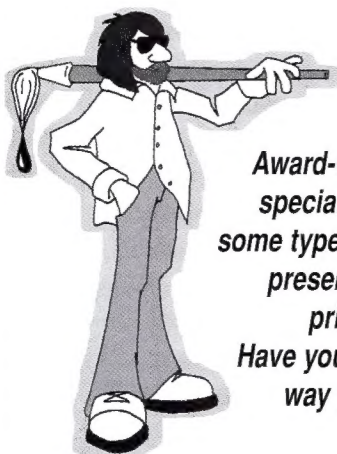
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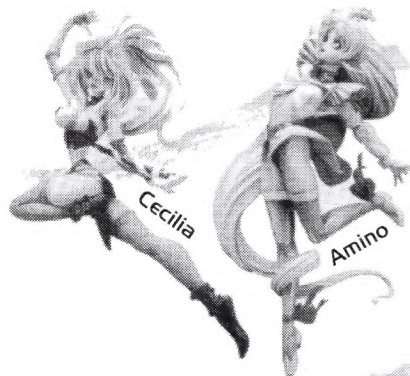
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The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*

Review & More Reviews...



I've been receiving review copies of some of the finest new kits ever lately. With names like Shawn Nagle, Randy Bowen, Tony McVey, Kim Ito for Dimensional Designs, Horizon Models and Skyhook Models. You know these are quality pieces. Curl up in a nearby chair and let me tell you about them, OK?!

When San Francisco sculptor, Tony McVey presents a new piece for sale it is an event! Tony's Ymir (Ymirosaurus) from effects wizard, Ray Harryhausen's film, "20 Million Miles to Earth" has already proved very popular with modelers. You'll remember in the film that the Ymir hitchhiked a ride on an American rocket returning from Venus. The rocket crash lands in the Mediterranean and after the Ymir menaces the Italian people for a while, it is finally killed at the coliseum in Rome. Mike Evans' new company, "Alchemy Works" did a beautiful job of casting this latest masterpiece by the talented Tony McVey.

For a number of years now, Tony has been creating various kits based on famous monsters but with a look uniquely his. I've reviewed his Rhedosaurus from Harryhausen's *Beast from 20,000 Fathoms* and King Kong in the past. They, as well as other monster kits in the series were similar to the movie versions of these beasts but yet took on a look that clearly came from the mind of Tony McVey. As Tony is a big fan of dinosaurs, the look of his Rhedosaurus and now, Ymir, reflect much of that interest (large leg scales, pelvic bone and longer snout are all dinosaur-like). So, as Tony has told me, it is quite intentional that his kits not mimic the original look of the creatures they are based upon.

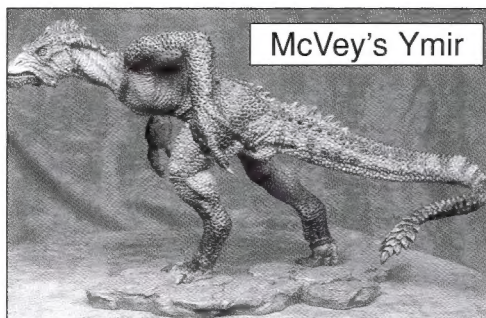
Tony McVey is a master sculptor that has created models for television and numerous films. It will surprise no one who is familiar with his past work that his Ymir is absolutely beautiful. All the scaly details are present in abundance. The pose is very nice (like he's just about to pounce on the elephant as he did in the film). Mike (new company name - The Alchemy Works) Evans does his usual clean job of casting eliminating most of the clean-up and the parts fit together well. Male/female keys hold arms, tail, etc. in place. There will be a certain amount of puttying, especially on the right arm. The Ymir kit comes in 5 pieces plus a rocky base is included. The kit can be found through many hobby outlets or direct through Tony's **Menagerie Productions 535 Alabama St. San Francisco, CA 94110 (415) 861-2570. The price is \$145.00 + \$6 S/H.** Tony has just finished a figure of a Viking and will soon offer a very limited Godzilla release and a pair of hadrosaurs to go with his recent T-rex.

Big news also comes from Horizon models who just sent me a review copy (thanks, Shige) of their first dinosaur model since Jurassic Park hit the screen. Their life size Baby T-rex is 17 1/2" long. This is a soft vinyl model kit and portrays the baby as it hatches from its egg. Sculptor Chris Darga spoke to me about his new line for Horizon.

Chris said that a 30" long Velociraptor is the second vinyl model kit he has produced for Horizon. I've seen this kit and will review it soon. It should be available when you receive this issue. Chris told us that other Horizon vinyl kits of his sculptures will include a 40" Tyrannosaurus rex (adult), a 30" Triceratops and

a Styracosaurus. Horizon will also be offering his Raptor bust after that. Horizon told me that they want to issue a new dinosaur kit per month this year; all from the designs of Chris Darga. Horizon is keeping these vinyl kits very reasonable in price. The Baby T-rex is \$59.95, the 'raptor' is \$69.95 and even the huge upcoming T-rex will be around \$120 with the Styraco priced at under \$100.

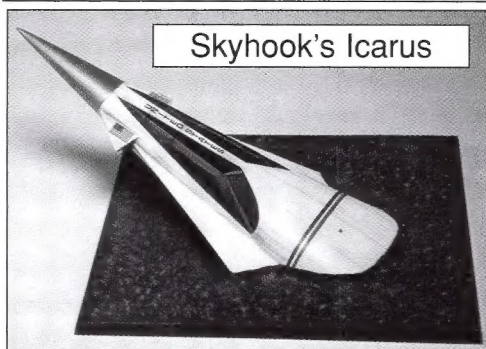
The Baby T-rex comes in three hollow pieces; basically two halves of the egg and rex's head. The detailing is very fine and realistic.



McVey's Ymir



Bowen's Kongzilla



Skyhook's Icarus



Dimensional's Ichthyosaurus Mercurius

Darga did some nice work on the head. This line is going to be very popular with modelers everywhere. Horizon kits can be purchased where ever models are sold.

I hope you caught my interview with world renown sculptor, Randy Bowen in the last issue of *Modeler's Resource*. Randy has created a new monster that you are going to want to have crushing display cabinets and downing jet aircraft in your den. If you think Kongzilla sounds like the end product of a drunken night after Skull Island drifted into the island of Japan, you're partially correct. As the name suggests, Kongzilla is a cross between two of your favorite giants, King Kong and Godzilla.

This new model stands 12 monstrous inches tall and is available as a kit or as a fully painted and assembled sculpture. Features include an origin story by Arthur Adams, Randy Stradley, and Randy Bowen, spines that glow in the dark and a cool, full color collectors box (the box art looks like a movie poster complete with screaming Japanese women).

I received the fully painted and built version of Randy's new creation so I can't talk a lot about how many pieces Kongzilla comes in, how well they fit together and such but I can tell you how beautiful this baby is. For the most part, this looks like Godzilla. Skin texture, back plates, tail and body design are very similar to the real McCoy we saw do battle with Rodan and Ghidra. The major areas that differentiate Kongzilla from Godzilla are the ape-like aspects of the design. The head is small and gorilla-like and the feet and hands are more ape-like with almost impossibly long claws. Together, they make for a much more agile and evil looking monster. The stance is very dramatic allowing Kongzilla to easily be placed in a diorama with another giant creature for purposes of doing battle. And Kongzilla truly is ready for battle too with its external sternum bone and spiked shoulder pads for protection. This is a huge, heavy resin model and the price is only \$90 for the kit and a mere \$50 more for a completed figure. This is a very heavy statue. Postage is probably extra. Contact **Bowen Designs Inc. today. P.O. Box 220223 Milwaukie, Oregon 97269.** I guarantee this will sell out soon.

All serious modelers are familiar with the name, Shawn Nagle. Shawn is a very talented sculptor in Florida that has created numerous model kits and sculptures for use in toy lines. His love of dinosaurs and gorilla have come together in a new model kit. Shawn portrays a huge gorilla in mortal combat with a raptor group in his much anticipated latest piece.

Three raptor dinosaurs attack a kong-like gorilla in this brand new resin model kit. The kit features dramatic muscle tones and great action poses. Shawn told me that the idea came from a vision he had of King Kong being attacked by a pack of raptors and he decided to execute it into a sculpture. He also said that the style is heavily influenced by the art of Frank Frazetta and William Stout. Detailing of the fur and skin textures is phenomenal. A jungle base is included for this 11 part model. The finished sculpture stands approximately a foot tall depending if you measure to the top of the gorilla.

la's head or the raptor in his outstretched arm. This is a heavy piece. About a half gallon of resin goes into each and every kit making it weigh a good five pounds.

You're gonna want this prehistoric battle frozen in time decorating your nightstand and for only \$150 (includes postage) it can. **Shawn Nagle (new address) 648 Jasmine Way S. St. Petersburg, Fl. 33705. (813) 906-9284.**

From Skyhook Models comes their new Planet of the Apes spaceship, Icarus. The ship is portrayed floating (sinking?) like it did in the film, in a lake on a horrible planet that no one would ever want to live on. Say, isn't that Lady Liberty there on the beach? Looks like she's deteriorating in the salt air. Those cheap French!

Okay, I'm back. Skyhook owner, Dave Bengel has faithfully recreated this exact duplicate of The Planet of the Apes Icarus. It includes full color decals, spans 9" in length and includes a watery grave for a base. The ship has been done before but never as accurately, and as detailed as this. \$40 +\$6 shipping from **Skyhook Models, P.O. Box 327 Carmichael, Ca. 95609.** I'm very proud of myself for never saying, "you'll go ape over this kit" throughout the past three reviews. You see, I don't have time for monkeying around.

Skyhook has also redone their War of the Worlds spaceship. It is now accurized, mucho cleaner and includes a cool, ruined city with nameplate base. \$42 + \$6shipping.

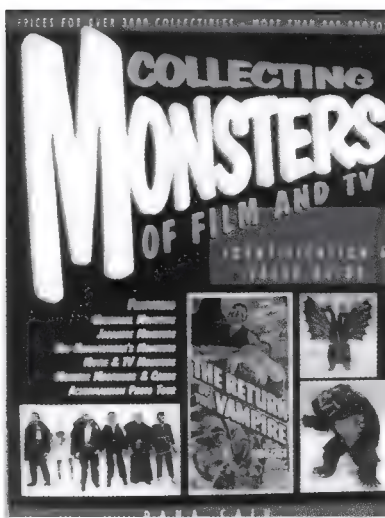
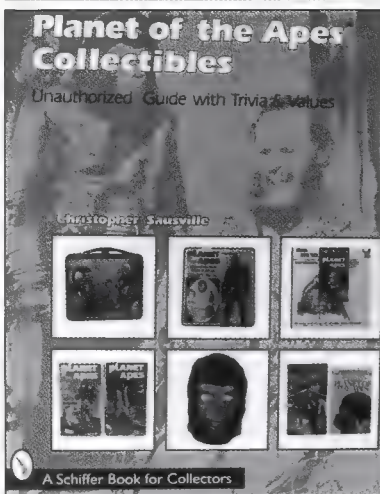
Danny and Tere Soracco's Dimensional Designs company has been around almost since the dawn of resin. And in all of that time they have been producing some of the most popular and even historic of resin 'garage kits'. One series that has long been popular for Dimensional Designs is their huge line of monster kits based upon the 60s Sci Fi television program, The Outer Limits. DD's kits are so clearly cast and their box art is getting so pro now that the company is just this close (I'm holding my thumb and index finger apart by about one inch) from breaking over to the professionalism of companies like Horizon and GEOMETRIC Design. Their fully licensed line of Outer Limits is extremely professional and well done.

A number of new monsters have been added to this long standing series including The Mace Alien from the episode, "The Chameleon", Chill Charlie from "The Human factor", and the brain creature from "The Guests". The new kit I was sent is from the episode, "Tourist Attraction"; Ichthyosaurus Mercurius. (You know, the nice thing about my column is not only the model info but you also get to brush up on your latin).

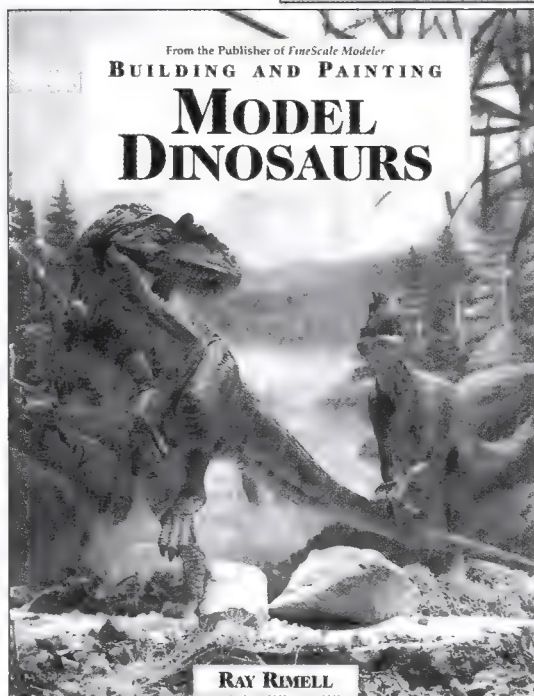
Do you remember the episode? A prehistoric amphibian is captured in a caribbean island country. The dictator leader wants to display the creature as a tourist attraction but others of its



Dimensional's Chill Charley



Dimensional's Chameleon



kind have a different idea and use high pitched sound to destroy the dam and kill everyone. Cool.

The Tourist Attraction kit comes in about 15 parts (some in white metal) of perfectly cast white resin. The kit was accomplished by well

known sculptor Kim Ito and in my opinion, is an exact miniature replica (about 9" long) of the original costumes worn by the actors thirty some odd years ago. The kit even includes a little figure of the terra cotta statue of the Ichthyosaurus that the towns people had in the show. A nice touch! For your copy of this beauty, send \$69.95 (plus \$5 postage) to **Dimensional Designs 1845 Stockton St. San Francisco, Ca 94133 (415) 788-0138.**

Several new books on the market might interest you and I've read them all. Ray Rimell's book, Building and Painting Model Dinosaurs is a fine new publication for modelers. As editor of Prehistoric Times magazine it came as no surprise to me that Kalmbach Books was quick to send me a copy and I want to thank them and congratulate Ray on a job well done.

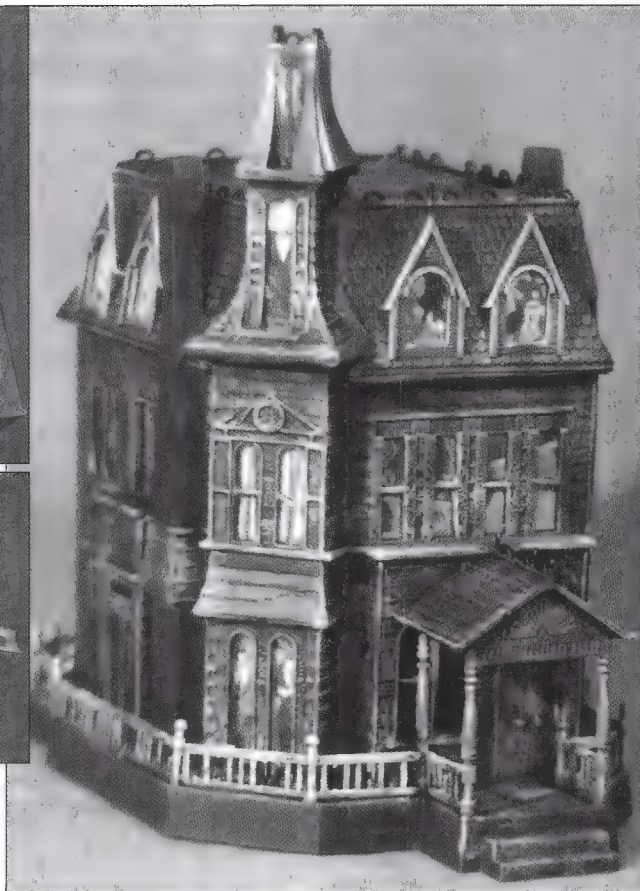
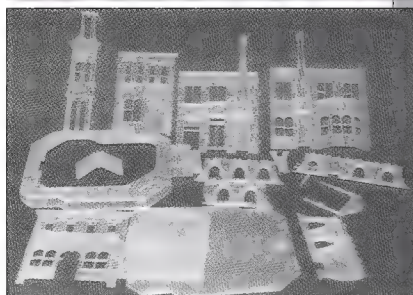
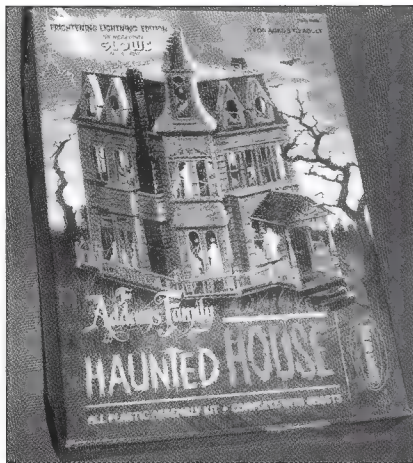
Ray published "Model Dinosaur" newsletter out of England for several years. In his book he offers all of the basic and inventive methods of dinosaur model building that he has accumulated over the years and presents them with step by step photography and easy to comprehend instruction. Ray covers assembly and painting of models of every type of material. He converts figures into different poses, accurizes others, and shows the various techniques helpful in creating life-like diorama bases for your finished mas-

terpiece. You'll see many kits beautifully finished; often in full color.

I'm telling ya, not since Debus' and Morales' fantastic "How to Sculpt Dinosaurs", has such a fine book of this type been published. If you haven't jumped in the car yet, good because you can order this fine manual without leaving the comfort of your lovely home. For credit card orders or to merely find out the address and amount of shipping necessary (the book is only \$15.95) call toll free 800-533-6644 NOW!!

Also cool is Planet of the Apes Collectibles by Christopher Sausville from Schiffer Book for Collectors and Collecting Monsters of Film and TV by Dana Cain from Krause Publications. The Planet of the Apes film, its sequels and TV series spawned quite a number of collectibles. The Addar line of models as well as garage kits are covered in Sausville's book as are hundreds of other interesting, related items. A history and trivia test on the movies are also inside. Dana Cain's monster book covers the many model kits related to monsters as well as toys, movie posters, and hundreds of other fun items. She really made an exhaustive effort to cover the many related items depicting our favorite nightmares. It retails for \$22.95.

Mike Fredericks
145 Bayline Cir. • Folsom • CA 95630-8077
pretimes@aol.com



Building & Painting:

The Addams Family Haunted House

Even though this is a plastic model, I had to have it since I am a big Addams Family fan. The kit is produced by **Polar Lights** and is approximately 7" X 7" X 7". It sells for around \$20.00. There are 51 parts including moving ghosts and it glows in the dark if you don't want to paint it.

The details are very good as are the individual parts - such as railing, roof molding and prints of the Addams family to go in the windows. My one major complaint is that the instructions are not very explicit. Each part is numbered and though the instructions tell which piece to join to which, the "where" could be clearer.

Prior to gluing (and be sure to use something like Tenax to ensure that parts will adhere to one another), wash the parts to get rid of any traces of oils or mold release.

The directions say to place the Addams family print in the windows first. My suggestion? If you are painting the model, wait until the entire house is built, painted and sealed before attaching the prints. Let's get started.

After I glued the back and two sides together, I found some small gaps which I filled with Squadron Green Putty. When the putty dried, I primed the inside black (before attaching the front wall.) This made it easier to paint and even though the roof will close off the inside, I wanted to make sure it was dark inside and covered with paint.

I must admit that putting the doors together was a pain! The doors are hinged so that when you move the ghosts' handle, there will be a ghost opening and coming out the front door. The effect is neat but getting there takes some patience.

Finally, it is all together and primed. Now, let's figure out how to paint this baby. There are no painting instructions, so use your imagination. The box cover is in color so that will help. I want the house to have a gray, very worn look so I basecoated it with

Ceramcoat Charcoal. The chimneys were basecoated with red oxide mixed with a few drops of burnt umber. Next, came the dry-brushing. I used Ceramcoat Quaker Gray, which is a medium gray. After the house was completely drybrushed, I added some white to the Quaker Gray to make a lighter shade. With this mixture, I drybrushed the edges of walls, windows and heavily drybrushed the porch showing worn boards. For the fence railing, I added some antique white to the light gray mixture. I also used this on the back porch posts, the shutters and the doors.

Next, I used a black wash over the shingles, chimneys and sides of the house. After this dried, I sealed it with a coat of Testors DullCote™. To give the whole house a little more of a worn wood look, I then used a wash of burnt umber over the entire piece. Seal again with DullCote. I know this sounds like a lot of washes and time-consuming process, but it really doesn't take that long and the effect is worth it.

Now the "printed windows" can be installed. I used Aleene's Designer Tacky Glue, which is a thick white craft glue. This is a really good all-around glue to have. The prints had to be trimmed a little to fit into the windows properly. Using a toothpick or small craft stick, apply some glue along the edges of the prints. Be sure to test fit and make any trimmings before applying the glue.

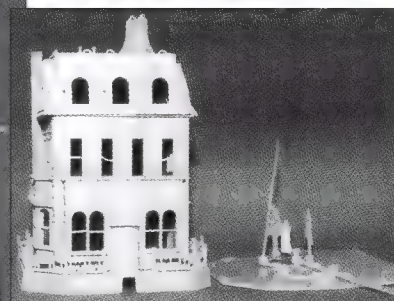
The Addams Family House is now basically complete. You can paint the ghosts and assembly or leave them to glow in the dark. At this point, why not take landscaping grass (powdered) and put along one side of each chimney to look like the ivy or moss growing. Brush some Elmer's™ Glue along the side of the chimney and sprinkle the grass onto the glue. Shake off any excess. This grass is more to scale for this piece than lichen or some other type of moss.

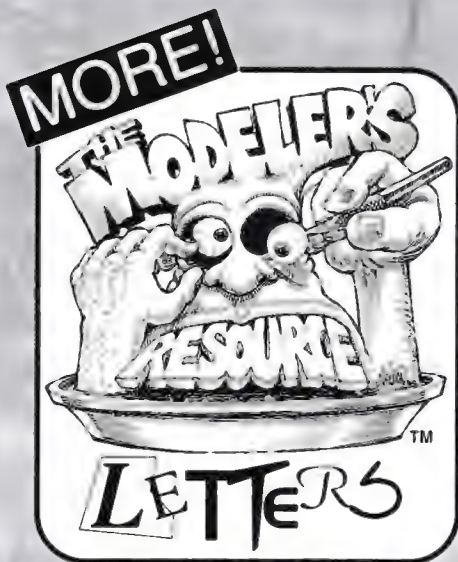
The model can be placed on the shelf as is, or mounted on a board and a diorama built around it. A graveyard scene? Scary trees and bushes? Let the creative juices flow and have fun!

Tales from the Glue Queen



With Cindy Morgan
Photos by Mike Morgan





"Intelligent Choice"

Greetings Fred,

Congratulations on issue #22. I'm sure you must get tired of hearing it, but I believe this is the best yet. A lot of effort goes into your publication and it shows; everyone involved *take a bow!* Glad to see the "nipple" controversy has been resolved - women do have them, they are not dangerous and you are going to show them. Bravo for human intelligence.

I see your staff of lady writers is growing. Welcome aboard, Rachel. Looks like the future of the magazine is in good hands.

Now, maybe someone out there can help me. After purchasing the "Centerfold" kit by Osiris Design, I've discovered the base has a severe arc in it. This is about 8 X 11 X 3/8 approximately solid chunk of resin we're talking here. I've thought about placing it in the oven on a board, with a weight on top of it and heating it. I'm afraid I'll either ruin it, or fill the house with fumes. Any suggestions?

PS - Please reserve me a copy of "The Best of MR." I'm looking forward to it.

Gary M. Morrow, Oldfort, TN

Hi Gary,

Thanks for the compliments on the magazine. As far as your base problem, you might try using a heat gun (I've seen one work on thinner pieces of resin), depending upon how much of an arc you're dealing with. Anyone out there have other suggestions for Gary?

"Quite by Accident"

Dear Fred,

Greetings from Down Under! I have only recently discovered *Modelers Resource* and did so quite by accident. Coming from Australia where I don't think your mag is ordinarily available, the available resources for modellers is a lot less than what it appears to be overseas, especially US, UK, Japan. So, having access to a "greater vision" is very welcome indeed.

This has prompted me to diversify my modelling interests in the direction of larger scale figures, which has given me the interesting dichotomy of being both an advanced and beginner modeller at the same time, having made models and dioramas for over 25 years but now trying my hand at something new.

Whilst I find your magazine an invaluable source of information, I gather it is aimed more at figure modellers with slightly more experience than I, as there seems to be a lot of assumed knowledge in the way many of the articles are written. This is fine, I am no stranger to self-tuition, but I wonder if you have considered running the occasional "beginners guide" for

those of us not quite so well versed, or those of us who have not been with your magazine since the beginning.

Of particular interest to me anyway would be what to do when confronted with large areas of flesh. I have read pieces like "Shaped Flesh" and felt torn to this area, which to someone new is not very helpful. Reference pieces are a hard to follow as it can be difficult for the untrained eye to tell the difference between shading which is painted and that which is a consequence of the natural lighting conditions. Perhaps you could do an article on how to paint, say, a back male and female with a contour map of where to shade light and dark. I know I, and hope my other beginners, would find this particularly useful.

Sorry that this letter is so long, but I thought I might as well go for broke, as this is my first opportunity to correspond with anybody about the hobby. To that end, any information you might have about clubs or other organisations in Australia would also be appreciated.

Take care and keep up the good work.
Paul Mephram, Sydney, Australia

Dear Paul,

I think this issue's column by Jerry Buchanan will help you with the flesh area.

"Son's First Model"

First let me say what a great magazine you have. I look forward to the next issue in July. I picked up your latest issue and the previous one at Wonderfest. I spoke with your charming wife at your table. What a friendly and easy to talk to lady.

My son has built his first model and after seeing the article of your daughter would love to send in a picture of his kit. Where would I send it if that's possible. Should the picture include him in it? He's 9 years old (He says 9 1/2). Anyway, let me know and keep up the great magazine and thanks for your hard work each (issue) putting out T.M.R. for all of us Modelers.

Thanks & God Bless You & Your Family
Troy (e-mail)

Dear Troy,

Please send us a picture of your 9 1/2 year old's photo of his first model, and yes, by all means, please make sure he's in the photo. Thanks very much for the compliments about the magazine as well as your reference to Silvia. I'm so glad that I share my life with a woman who enjoys models and attending shows. She is the best!

"I Have Learned a Lot"

To the great people at *Modelers Resource*,

I'd just like to thank you for having one of the most entertaining and informative magazines that I have ever read. I drive twenty two miles to a bookstore to get your magazine, as stores in our area do not carry it. As a matter of fact, I have had to make the trip twice over the last two issues as I have gotten a fellow I work with interested as well. He looks through my copy at work and then I end up heading back south to get him a copy. (We both intend on subscribing, but I am moving in a month or so, and wanted to wait until I got my new address).

I own just about every Star Trek model that is out, and I do some castings of some weapons from the show. To say the least, I have learned a lot in just the few issues I have been able to get of your publication. I have also found that many of the products you list aren't readily available from local sources. I find that to be a bit of a pain, but your magazine is so informative, that a source by mail is usually easily found.

Once again, thank you for having such a great magazine, and keep up the great work!

Robert K. Blair (e-mail)

Dear Robert,

Wow, that's dedication! I'm happy to say that our circulation is steadily growing. For those who are unaware, you should be able to go into *any* Barnes & Noble, Borders, Hastings, etc., and even if they stock our magazine, they can order it because it's on their national list of approved periodicals. Sometimes, it's only when people actually begin requesting a certain title that the individual stores will begin carrying it.

Beyond this, for those outside the U.S., we have reached a tentative agreement (which will, hopefully by finalized by the time you read this) with a very large international distributor who wants to distribute the magazine to all English speaking countries outside the U.S. We'll see how things go, but the trend and outlook is very positive.

"I Agree With Your Editorial"

Hey Fred!

I just wanted to comment on a few things concerning *Modelers Resource*. First, I'd like to compliment you on producing a quality magazine. I find it to be very informative and one of the best on the market. While the last couple of issues have not held as much interest for me, I'm sure the info in them will come in handy someday. Hey, you can't please everyone everytime with every issue. I'm sure you get tired of people criticizing MR without giving suggestions to improve it. To be honest, I really don't know what you could do to improve it. I build primarily Alien and Predator kits and you can only do so much on them. Besides you have to cater to everyone: girlie kits, classic monster, etc. All I can say is keep up the good work. I will be renewing my subscription next month.

I also wanted to comment on your editorial in MR#22 concerning taking a break from the hobby. I feel the same way. For the last three years my life has been nothing but models and I think I'm getting burnt out. You may have noticed the recent kit sale I had around the time of Wonderfest. I've decided to reduce my stockpile of kits and take a few months off to do some illustration work and prop making that I've been wanting to do for several years. When I return to the hobby I want to limit my interests and try to only buy one or two kits at a time to avoid burnout. Thanks for showing me that there are others who have felt the same way. This hobby is no good if you can't find the fun anymore. Again, thanks for a fine mag. By the way, I'm glad you stuck to your guns and decided not to censor the nudity. That takes guts. I hope it doesn't affect sales or distribution. Thanks for your time

David Burke (e-mail)

Dear David,

It's funny, but sometimes I think I'm the only one who thinks the way I do. It's nice when someone like yourself writes to assure me that others out there think about the same things and deal with the same issues regarding the hobby. Thanks for your candor with respect to not being too totally thrilled with the last issues. I don't mind for a minute when someone takes the time to write with something constructive. If we can change something for the better, we will do our best to make that happen.

What I've always tried to do is create a magazine that has a nice blend of many areas so that the most people can benefit from it. When I was a kid, I built mainly figures but I also indulged myself with car kits (character-related or just out of the norm, etc.) and I still enjoy many areas of modeling, not just figures. Modeling offers such a diversity that it's a shame to simply pick one area and not be able to at least appreciate what else is out there. I appreciate your forbearance when you see articles that aren't to your particular liking. Thanks again for writing.

"Best Mag of the Year"

Hello Fred,

I just bought your latest issue and love the added color pages. The Kids Korner is fantastic. Cannot wait to see the hobby grow with the younger gen. I would like to you to put my name down for The *Modelers Resource* Best of. And no matter what I'm willing to buy two copies. I hope you and your staff keep up the great work you have my vote for best mag of the year.

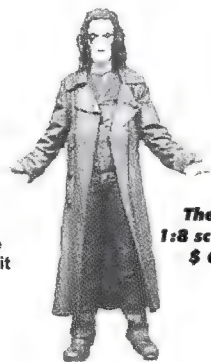
Thanks, Anselmo (e-mail)

Dear Anselmo,

Thanks much! Your comments are appreciated. You'll get your "Best of" copies.



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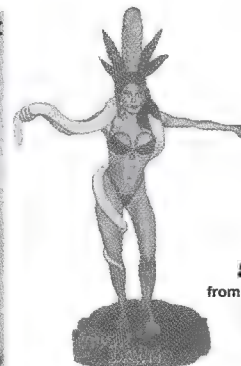


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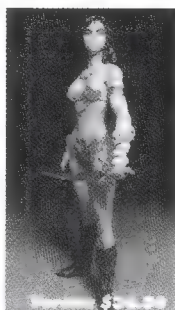
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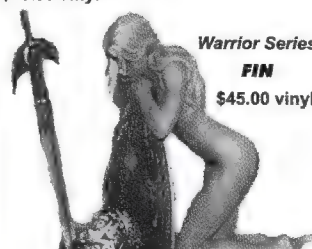
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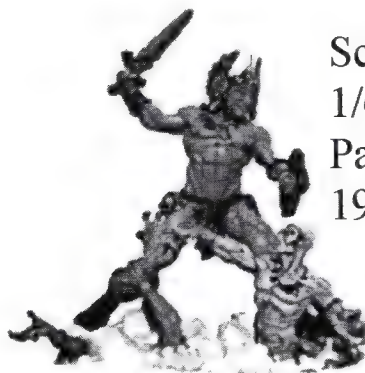
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ACROSS the POND

with Andrew "Mad Dog"



Hello, my far flung modelling pals. It is I, your Durham discoverer of delights, dispatching a delectable delectation of drool-worthy 3-D designs. That took some doing, dudes. We've started with "D" so let us continue with...

David Duchovny

At long last, a sculpture that does look like 'David.' He of the unpronounceable surname. Produced by Juniper Trading, this 12 inch tall, 1:6 scale poly-resin kit will set you back £70.00 including p&p to UK readers. For your money, you get a ten part kit which is very well presented. I would go so far as to say that this is the best presented kit I have seen produced in England. The colour box photo shows you what you are going to get inside; the parts are well-packed and you find some bumf plus a destruction sheet. There is NO paint guide, but then you know that this is NOT a kit of Fox. It is a "tribute" kit to David Duchovny, as are all of the other figures produced by Juniper.

The likeness to Duchovny is very good. The photo does not do it justice. Best I have seen to date. Part wise, we have both feet, arms, legs, torso, head, torch holding hand, gun hand plus a rather featureless base. The latter being the only downer to this kit. That said, it would be jolly easy to add pavement slabs out of putty. All parts will require cleaning, removal of mould plugs, etc. The GREAT thing is the way the kit goes together.

Both the hands and feet recess into the figures' shirt and trousers, respectively. I thought I had better add that lest some dude try to stick his feet where his hands should be, etc. Not a pretty sight.

This is the first British kit that I have had where the sculptor has done this. This gives a much better finished result and ease of painting. You may have gathered that this would make an ideal beginner's kit. Once mould lines have been removed, cut off the lugs and wash. Then wash all the parts. Paint wise, do the hands, socks first, also shirt and head. The rest is just plain simple and colours are your choice. The gun detailing is cool, easy to paint, but your nightmare is the tie!!! "Fox" does like his patterned ties.

No pinning required with this kit, thought you'd like to know, due to the casting methods used. When finished, you should be happy with the end result and as the X movie rears its head, I think this and its companion figure of "Gillian Anderson" will be sought after the world over.

All of Juniper's kits are limited to runs of 1,000. They have a Connery, Ema Peel (lovely looking figure), Steed plus a couple of fantasy figures. For more information on the range of Juniper models, send a couple of International Reply Coupons (or SAE if in the UK) to: **Juniper Trading, PO Box 255, 28 Old Brompton Road, South Kensington, London SW7 3DL.** And tell them Mad Dog told you.

Next up is a new name from **Germany** and that is **Marc Klinnert**. His company **OXMOX** have produced this fine looking licensed **Lara** kit. It is 1:6 scale with approximately twenty parts and if you have a good look at the base, you will notice it represents a ruined face. Which reminds me, a pal of mind is an archaeologist at the world renowned Durham University and he came round the other night looking very dejected suffering from depression. When I asked him why, he said his career was in ruins. Anyhow, this kit was built and painted by FTVMC member Christian Soeder prior to the production run. At this time, I am unable to pass on a price but you can contact Marc at: **Oxmox, Marc Klinnert, Aachener Str. 45, D 50674 Koln, Germany.**

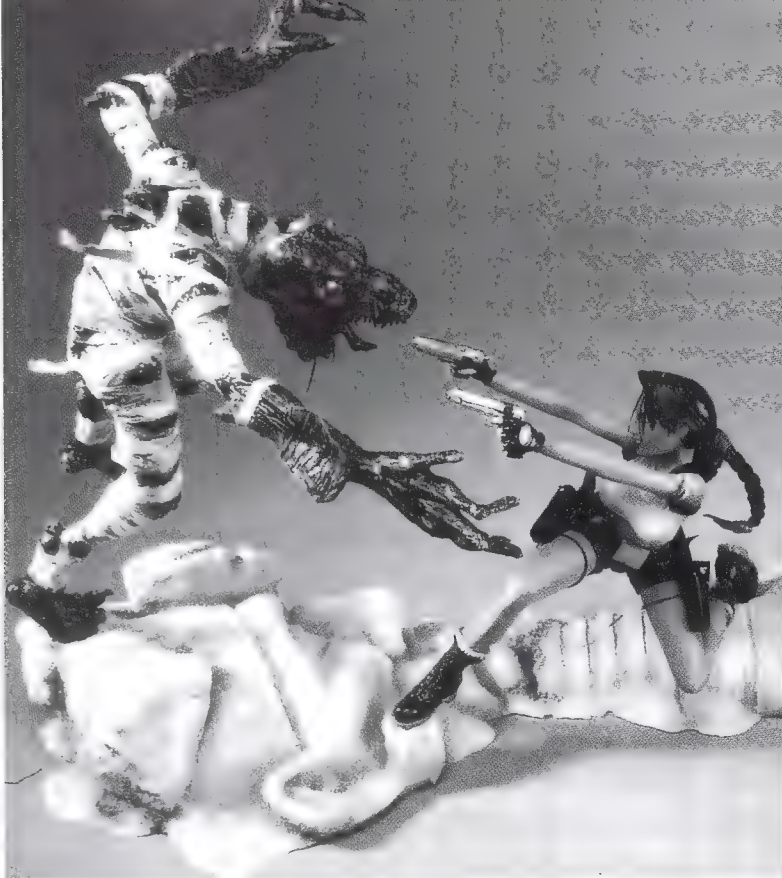
Godzilla fans maybe interested to note that Hobby Bounties have re-issued their caricature kit of the great green one. £13.99,



new UK address is: **Hobby Bounties, 130 Chancellors Road, Stevenage, Hertfordshire, SG1 4TZ.** Back to raider girl and a one man outfit from York called "Cellar Dweller" by the way, did I mention that in October 1999, the FTVMC will be having its second model show? A weekend of mayhem and superglue? Did I mention that this would take place in York? Did I mention that Martin J. Bower will be giving a chat about his work on Alien, Space 1999, Dr. Who...did I mention that this event will be reported within this very organ? Oops, must take my medication again. Lost the plot a bit. Cellar Dweller have two versions of this computer heroin, "raider" which is a resin 1:6 scale figure and plaster base, eight parts (approx) £30.00 and "Tibetan Raider." The second kit is also 1:6 scale resin and plaster but has eleven parts one of which is the pre-painted tiger. This should be about £40.00. It would be wise to contact Cellar Dweller before sending any money so that you get the correct postage to suit your pocket: **Celler Dweller, 14 Agar Street, York YO3 7PQ England.**

Head Hunter is just one of a new range of kits from **Mooncrest Models** run by sculptor Gary Hilliard. This resin figure comes as legs, torso, head, right arm with clenched hand, left forearm and hand holding severed alien head and base. The later is very well detailed featuring the upper third of a mangled alien, also on the base you will discover a human skull! This is 1:8 scale but could link in with the Halcyon Pred produced some time ago. Due to the casting process, you will find some airbubbles on the base as it's rocky textured planet this is not a huge problem but what does it for me with this kit is the outstanding value for money it offers. The UK price is £37.99 which includes postage, so for US, World readers, a letter prior to ordering would be advisable. Mooncrest have also just produced a range of diorama accessories the top of the pile being a spiral stone steps item ideal for almost any 1:6 scale figure at £19.99. For more details, drop a line to: **Mooncrest Models, PO Box 12562, New Southgate, London N11 or email: modelcrst@aol.com.**

Please remember that all prices mentioned are a guide for you and are in UK Sterling. I advise you to contact dealers before ordering where possible and all of those mentioned here have been used by me or members of the Film & TV Model



Club, so can be trusted. Any producers from outside of the US who want to get your "stuff" to a wider audience please contact me at the FTVMC address below, you know it makes sense.

Well, it's that time when I have to bid you a fond (but not intimate) farewell as I have to muck out the Wombie pits. We only captured one on our London Day Out but now we have a dozen of the little blighters.

May your glue tube never harden.

Best wishes,

Andrew "Mad Dog" Hall

FTVMC, 172 High Hope Street

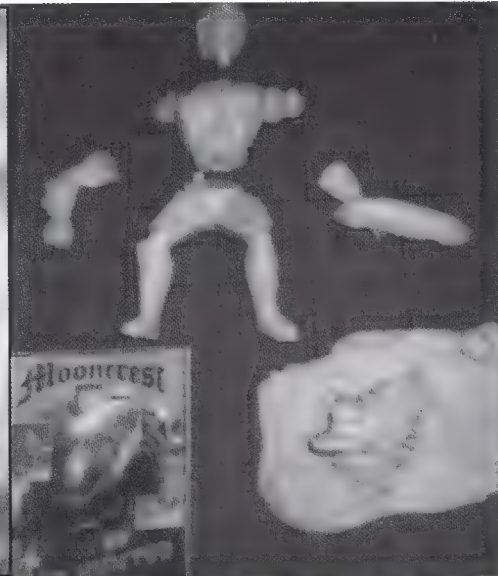
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PS - Please remember that unlike the "Clangers", a Wombie is for life. Also, the author of this article has never been attacked outside a supermarket by an old lady wheedling a frozen Mullet, that was lie put about by "nasty" people without lives of their own. Oh yeah, just want to add:

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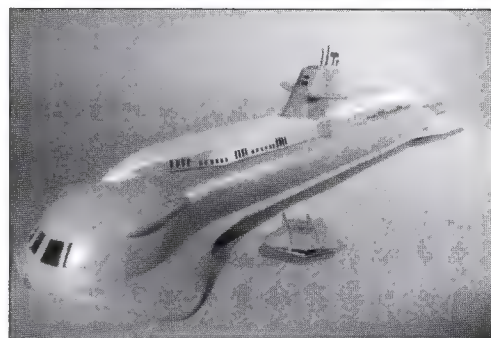


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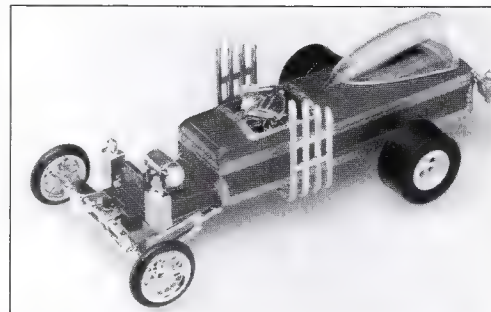
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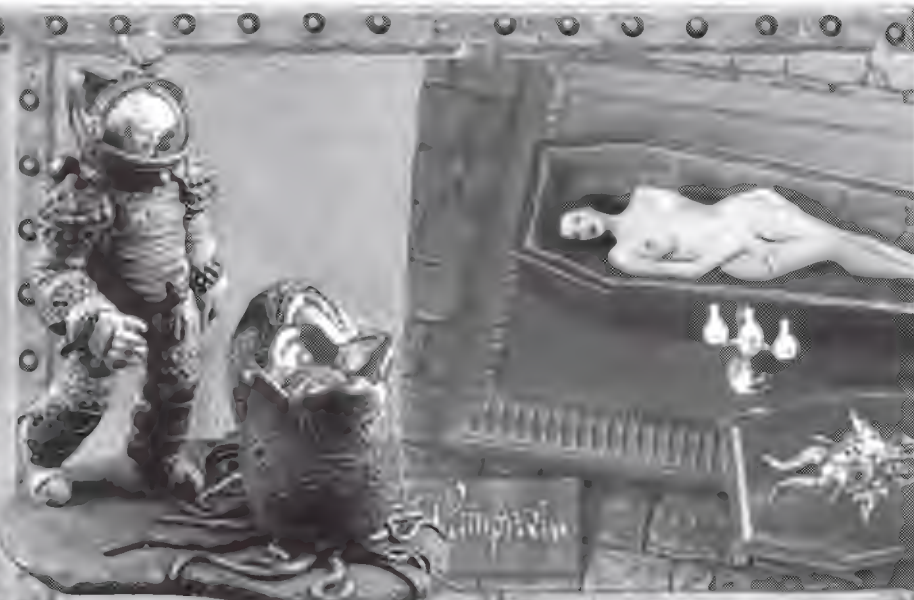
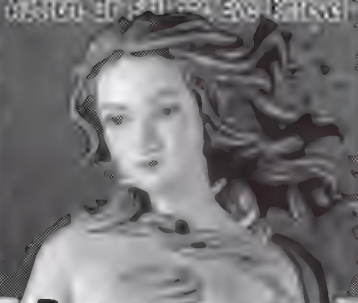
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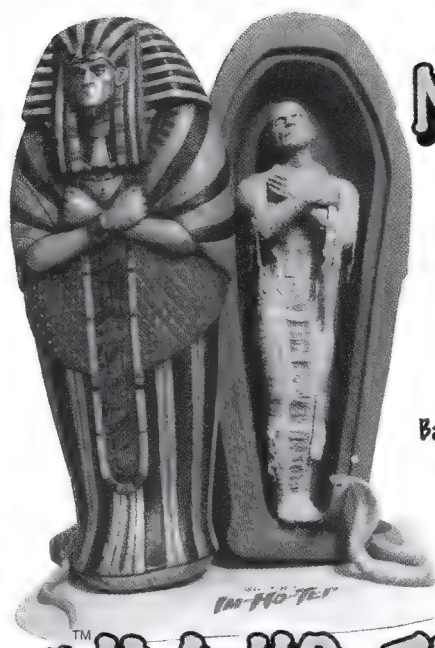
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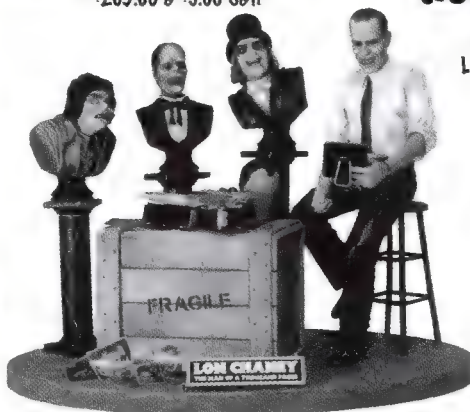


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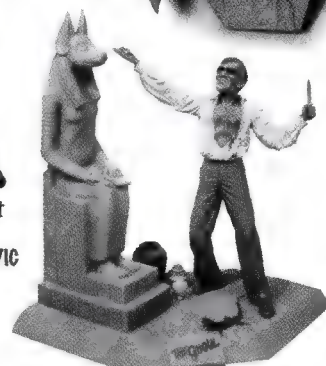
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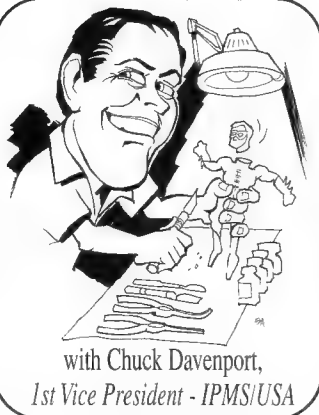


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LIGHTING THE LANTERN ON London After Midnight



Recently a member of the Gremlins in the Garage figure list queried fellow Grems about the procedure needed to light the eyes in his resin "Decapitator" figure. He was understandably filled with trepidation over the possibility of ruining the piece by drilling and cutting trenches in this expensive piece of resin. I referred him to my Starship Troopers series and asked him to wait for this installment of the wiring series which will describe how to wire the lamp in the

new *London After Midnight* figure.

The procedure for wiring resin figures is simple and safe if you accept the fact that you have to drill holes into your figure. Think of it as a modern surgical technique that requires only a bit of epoxy putty to cure. It sure beats digging trenches into the surface of the figure! What follows is the same technique I used to wire the gun light in "PJ," my Trooper.

Photo 1: Use a pin vise and a #50 bit to drill out the handle holes of the lamp. Drill all the way through. You will have to "eyeball" the alignment of the bit as it drills into the resin. I drilled from both ends so that the entry hole opened in the middle of the lamp. I then drilled out the hole in the bottom of the lamp for a 12 volt mini-lamp using a #15 bit.

Photo 2: Next, drill entry holes into the arm using a #30 bit attached to a motor tool (preferably at low speed).

Figure A. This is what you are trying to achieve. Hole #1 will route the wires from the lamp through the forearm. Hole #2 takes the wire from the forearm to the elbow and #3 takes the wire from the elbow to the shoulder into the main body of the figure.

Figure B. You have to "eyeball" the alignment of the drill bit to get it to intersect subsequent holes. You can feel the bit as it breaks through the resin into the intersecting hole. Blow out the resin dust and inspect the accuracy of the bored hole. If you missed, use the same entry hole and redrill. The resin will give way easily. Clean out the holes.

Photo #3. Drill entry holes into the main body with the aim of routing wires from the shoulder through the body and out one of the soles of a shoe. As it turns out, LAD is partially hollow making this procedure a snap!

Figure C. Starting from the handle grip of the hand, route a long piece of bus wire through this entry hole #1. The wire needs to be twice as long as the distance from the hand through the body into the base. Use a ruler to measure each section of the figure to get this measurement. The wire is "twice" as long because it will later be cut and wired to form an electrical circuit. The bus wire should extend equally in length from each side of the hand. Now, use a section of single strand, 22 gauge copper hook-up wire to form a small hook. Push it into entry hole #2 until it reaches hole #1. If you rotate the hook, you can snag the bus wire and pull it through hole #2. You will now have a loop of wire coming out of the elbow and separate wires emanating from the holes of the gripped hand.

Figure D. Use the same procedure to snag the bus wire and pull it through hole #3. For the main body, attach a long piece of string to a long section of 22 gauge copper wire. Referring to Photo #3, push the wire into the shoulder and have it exit at the hip. Route the wire through the

leg where it attaches to the hip and exit the wire and string at the knee cap. (These parts are not attached to each other, ergo the long piece of string. You can work on one part while the other rests on the table.) Disconnect the string from the wire and, using the hook procedure, "fish" the string down to the heel. Unseen in Photo #3 is another entry hole at the top of the Achilles' tendon, on the back side of the shoe. I found I needed this additional hole to get the string down to the heel.

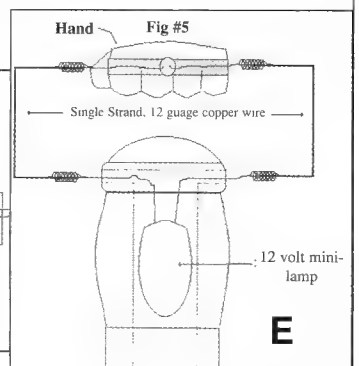
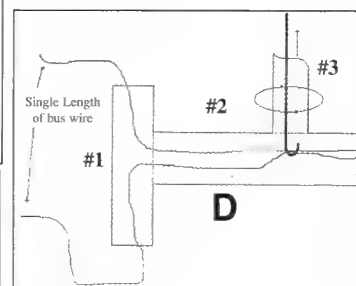
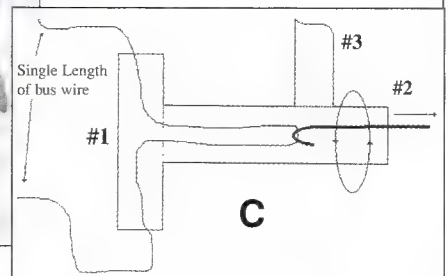
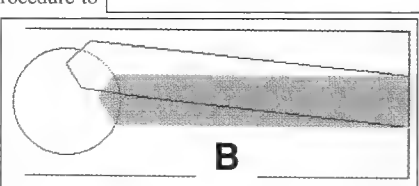
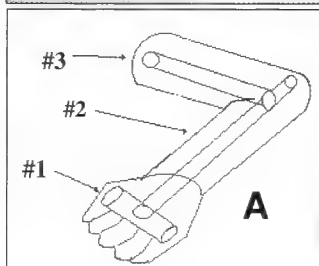
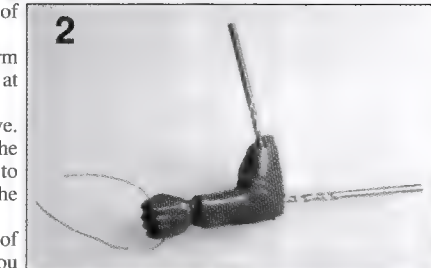
Figure E. You will have to "fish" bus wire through the handle holes of the lamp. Thread a section of bus wire through the handle hole in the top of the lamp. From the hole in the bottom, hook the wire and pull it through the bottom; cut it, strip approximately 1/4 inch of insulation from the end of each strand and attach each strand to one of the lamp leads. Carefully push/pull those lamp leads into the lamp, exiting out the handle holes. Disconnect the fish wire.

Cut the wires extending from the hand to one inch for each side. Strip approximately 1/4 inch of the insulation away and twist the bare section around a section of 22 gauge copper wire. Do this for both sides. Bend the copper wire as shown. You now have the handles of the lamp. Wrap the leads of the mini-lamp around each handle as shown and very carefully insert the handle back into the hand and lamp. Test the circuit to see if the lamp lights.

If the lamp does not light, the wires are not wrapped tightly enough or the two sides of the circuit are touching each other causing a short. Do not paint the wires as this will insulate them. Just rewrap or shorten the leads from the lamp. I found this to be the most fiddly part of the procedure requiring a vision aid and tweezers.

Finish by attaching the string coming out of the shoulder to the two wires coming out the arm (you had to cut the loop of wire to test the circuit). Carefully pull the wires through the body out through the heel. Leave the string attached...you never know. Test the circuit once more. You might have broken the bus wire. If everything still works, assemble and finish your figure. Wire the figure for power using the same power source you used for Mr. Freeze. Or, if you want to get fancy, make the light flicker; mine does though you cannot see that in the photo.

According to Terry Webb, the movie figure sported a beaver hat. If you would like to learn how to achieve textured fabric surfaces, I'll be finishing the figure for the IPMS/USA Journal magazine and describing the technique. If you have specific questions, send them to me via Fred or email me at ibeipms@hom.net I look forward to hearing from you. Regards, Chuck





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Star Con Model Contest:

Holiday Inn DIA, Aurora CO, August 28, 29, 30. Contact: Vern Clark <vclark@denver.infi.net> or Tom Grossman <humline@aol.com> For More info: Star Con Model Show <www.buzz.chisp.net/models/> Starland <www.starland.com>.

Mastercon VII: Friday, September 4 - Sunday, September 6. This year's theme: "Dirty Little Wars." Sponsored by VLS/The Verlinden Corporation and held at Holiday Inn, St. Peters, MO (Tel: 314.928.1500). For more information on this major event, please contact: The VLS Corporation, 811 Lone Star Drive, O'Fallon, MO 63366 Tel: 314.281.5700 Fax: 314.281.5750

Model Fest 98 Region X Convention:

Sponsored by New Mexico Modeler's Association, August 7 - 8, 1998 at Howard Johnson's Convention Center, I-40 & Eubank Streets, Albuquerque, NM. Theme of the show is "Fantastic Forties." Please contact: Dave Darrell (505.293.2569) or Charles DeWitt (505.260.1448) for more info.

The Bargain Hunter's Guide to **THE GALAXY**



with Joe Graziano

Hi again, and welcome to another installment of Bargain Hunter's Guide to the Galaxy! We have a real treat for you this time: a sneak preview of the classic Jupiter 2 from the TV series *Lost In Space!* **Playing Mantis/Polar Lights** has done an excellent job reproducing the Jupiter 2 in all its glory. When I opened the box, I was shocked at how large this kit was! I played around with the idea of leaving out the interior of the J-2 and making it into a candy dish, but not for very long, though. Once again I must recommend using Tenax-7R for gluing this kit even though it's made of polystyrene and not ABS plastic. I suppose we should get started, so on with the show!

The first thing I did was to look over the illustrated instruction sheets and get some idea of what I was up against. I decided to be a coward and start with the easiest part first, the saucer. I had received some photocopies of blueprints of the Jupiter 2 from a friend (thanks Bob!), and compared them to the model. I was happy to find very few discrepancies between the two. The ones I did find were minor at best, and easily fixed in a few short minutes. The first problem I noticed was that there is no panel line dividing the door halves of the Space Pod bay. A straight edge and a sharp dental tool soon fixed that. The same treatment was given to the missing panel line on the lower deck window blast shield to split it in half. After the lines were scribed I cleaned up the fuzzy bits with an X-Acto and some 1,000-grit sanding film. The saucer comes in three sections which are not meant to be glued together. The very top is supposed to be removable to show the upper deck and the whole top half lifts off to show the lower deck. . .after you remove the first floor, of course! The fit of the middle section to the bottom is flawless. The fit of the top section to the middle section is.....good, but I was not happy with that. I decided to glue the top to the middle

section because it did not affect the ability to open the ship and show off the interior, and this way it left no unsightly gaps. I tinkered with the idea of weighting the top section from the inside so that it could still be removed, but this was way too much work for no real gain in ease of entry to the model's interior, nor did it make a difference in the outward appearance of the kit.

I painted the exterior of the hull with Testors Metalizer Aluminum in the spray can. Sometimes I can be a slow learner, as I just figured out that the Metalizer paints will highlight every scratch and nick in the surface you spray. This became apparent when I sprayed the hull of the J-2 and proceeded to waste a lot of time buffing and repainting the hull several times to remove most of the scratches. This can be avoided by buffing the hull first with some rubbing compound, then painting a light coat of Metalizer onto the part to see if you removed all the scratches. Trust me on this one: even if the parts look smooth and shiny, buff it first because

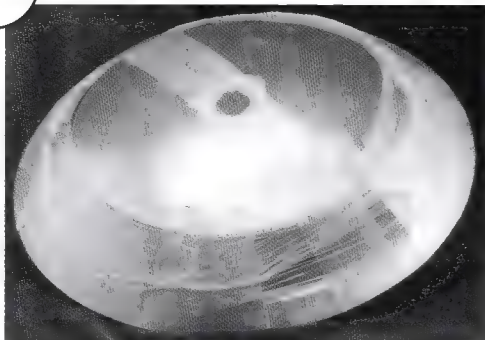
this stuff will bring out the most infinitesimal scratches. Once the hull has been buffed, sprayed, and dried, buff it again with a soft cloth to bring out that aluminum shine. When you are content with the finish, seal it with Metalizer sealer. I don't know if you can substitute another seal coat for the Metalizer sealer, but if you want to experiment do it on a piece of scrap plastic to make sure it won't ruin the finish.

Once the outer hull has been sealed and masked off you can paint the inside a light to medium tan. I mixed my own from blue, red, and yellow with a little white to lighten it. You will need an ample amount of this color, because most of the interior will be tan or buff. I am not 100% sure what the exact shade is! My mix leaned a little toward the red shade rather than the yellow. I liked it. You can use whatever makes you happy. To help prevent overspray, mask off (1) the holes for the observation dome and the upper deck view port, and (2) the rim of the middle hull where it joins the lower hull. Keep in mind that I glued my upper and middle sections together, so if you decide to not glue yours together you will also have to mask the rim that rests on the upper hull section. This is only if you have an airbrush or if you are using a spray can, of course. The only reason I am using an airbrush is because I lucked out and found a used one with a compressor for \$50. It's pretty basic, but it functions (barely!).

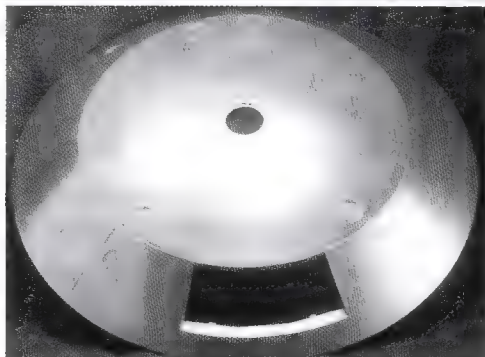
Anyway, back to the model. Spray the interior of the hull segments and let them dry. When these are dry, paint a couple of black lines into the scribe lines you cut earlier to give them some definition.

Now all that's left is the clear parts. Glue the observation dome in place. I need to say at this point that the main window design is pure genius! If there were an award for design and engineering for model kits I would have to nominate Playing Mantis! The window requires no glue! I don't know why other companies haven't done this before. The window just snaps into place! If other kit designers are reading this, I hope they pick up on that idea. It would save a lot of hassles like ones I have had with other kits. If at all possible, design clear parts to snap into place so there can be no glue screw ups! Ok, I will shut up now.

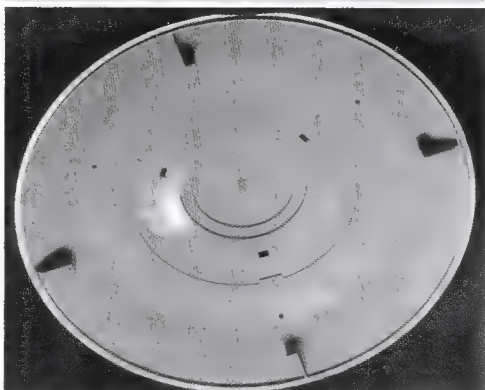
With the hull done, we can move on to the interior. This is a bit tricky to assemble and paint. First, spray the floor sections and the walls in the same shade as the hull interior. Leave the wall sections on the sprue to avoid confusion as to where to place them, since so many of them are similar, but not the same. I painted all of the interior parts at the same time and just pulled off three or four wall sections at a time. These were touched up and detailed as they were removed from the sprue, beginning with the lower deck first. The vertical wall support panel details were painted in light grey. Now, when I did mine I went for a "clean" look, with no shading or weathering. I wanted to keep that '50s "new" appearance on my kit. If you do any shading on this, be careful not to overdo it or it will look dirty. All the

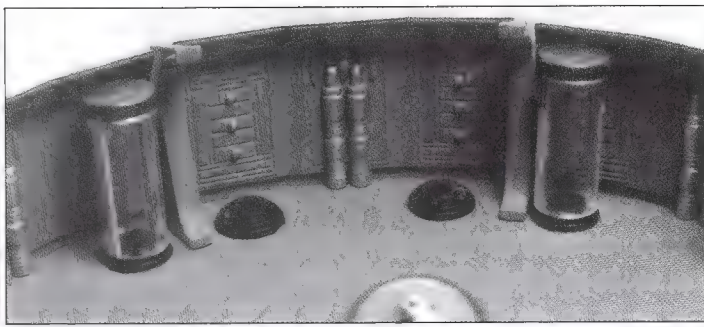
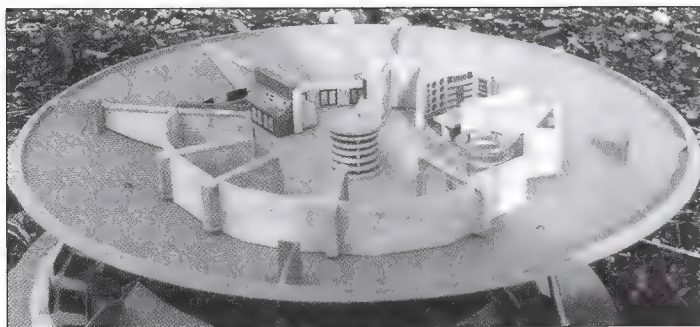


Above: Masking before spraying interior to prevent overspray Below: After buffing, sanding & application of metalizer paint.



Below: Lower hull after painting





Left: The interior of the lower deck; Right: Wall detail with stasis tubes removed for viewing.

ladder rungs were picked out in silver, as was the wall detail in the mess hall. The science lab counter was also painted in silver with black details. The lab walls were painted to match the inner hull, and detail was picked out in silver. The three cylinders on the right hand wall were painted in french blue and drybrushed with french blue and a little white. The auxiliary flight

controls were painted a medium grey with light grey and black details. Each wall section and wall support was painted and then assembled as I went along.

The elevator cage was a tough one to do (for me). I couldn't decide weather or not to scratch build an open frame replacement or use the clear plastic one provided with the kit. Well, after many hours of frustration trying to build one, I gave up and used the ones in the box. It appeared to be a simple task to create two proper lift cages, but I guess I just wasn't up to the task. Maybe I will try it again later. Ultimately, I painted the ribs on the lift cages silver, being careful not to get any paint on the "windows" of the tubes to try and preserve the illusion that they are not there. This technique was also used on the projector (engine), but with a color that matched the outer hull as close as possible.

The upper deck gets pretty much the same treatment as the lower one. Wall detail was picked out in light grey and the stasis walls details were picked out in silver and black, lined to give the cylinders some definition. The stasis tubes themselves were snapped together (no glue needed here either!), and the tops were painted gunmetal. The pedestals on which the tubes stand were painted black. I painted the main flight controls light grey and detailed them in charcoal and black. Since I did-

n't have time to rebuild the acceleration couches, I painted them as per the instruction sheet. The navigation island was painted tan, and the electronic detail was painted black and drybrushed in silver. The clear dome was then snapped into place.

Now that the interior is done, you can glue the lower deck in place and set the upper deck in its slot. Finito! Set on a shelf and watch it lean to one side. Wait a minute.....something's not right. Hmmm.

Oh! the landing gear! I sprayed mine with Metalizer Titanium and buffed them so they shined. Paint the landing gear areas on the lower hull flat black to represent the fact that it's open. I was just going to cut these areas out so they'd be open, but then it would show when you remove the top to view the lower deck. Of course you could leave out the lower deck and make the landinggear more accurate. That's up to you.

Overall, this was a fun kit. I was impressed with the attention to detail and the size of the kit. I'd like to build another one and make it really accurate to the TV show. I finished this one in two days so I could get started writing the article and enter it in a painting contest at my local hobby shop. It won third in the sci-fi vehicle category. I think it would have done better if I had more time. Oh well, I can always try again. So the final word on this kit is buy it! Buy it before it's gone. It is worth every penny. It should retail for **\$29.95** which is not much for what you get. So until next time keep your eyes peeled for those bargains! If you see a deal and would like to see a review on it drop me a line at: Faust87619@aol.com. You can also reach me there with questions or comments. Bye for now! <http://www.polarlights.com>



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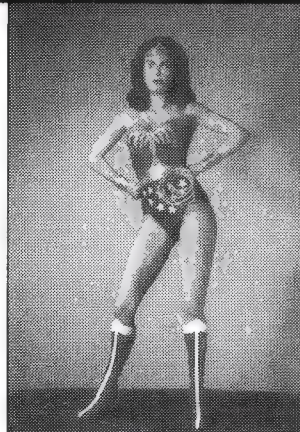
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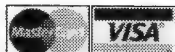
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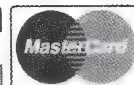
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5:00 PM/Oct 25th
Entry Fee: \$3 ea, No Limit



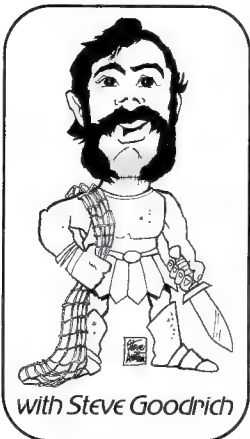
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Get it Right from...

Beyond the Bare BONES



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In the Arena

Horizon continues to impress me with its line of comic book renderings of Batman™ characters in 1:8 scale. This is my first vinyl kit in the series. At \$49.95, it's a very viable substitute for the \$125.00 identical piece in resin.

There are 27 pieces in all; one (helmet) being clear plastic and three (goggles and two freeze guns) in metal.

The base can be filled with plaster to give it solid support and used with Horizon logo toward the rear or a Mr. Freeze nameplate may be glued over it and used as the front. I chose not to use the name plates in this series as I'm working for a goal of a major diorama and name plates do not suddenly appear on street corners nor building ledges.

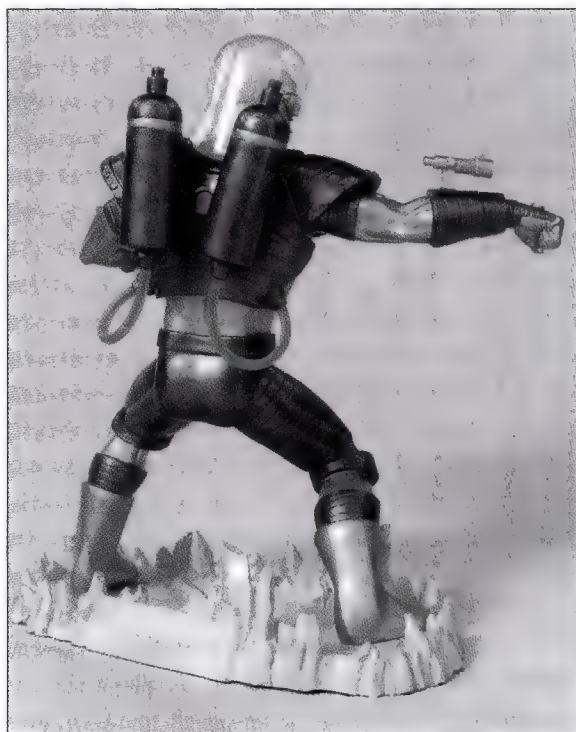
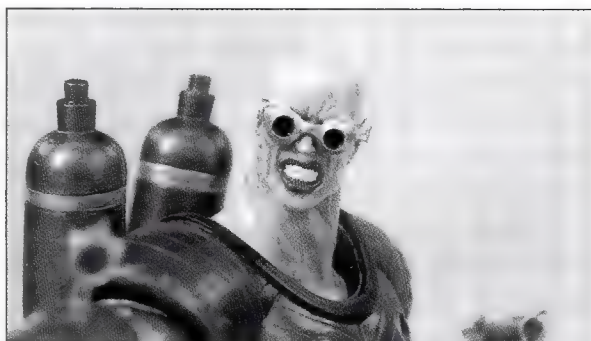
The only real problem with this kit is that the freeze tank hoses are molded in half pieces. These must be cut off the bigger chunk of vinyl and lengthwise sides of hoses glued together. Despite hours of careful trimming and dremel sanding, I still couldn't accomplish a viable fit. These two hoses should have also been metal parts.

However, there's an easy solution here. At any hobby shop, purchase a foot length of "small" silicone fuel hose (about 50 cents) they use on gas powered cars and airplanes. This is semi-transparent so you can have some real fun here. I used Horizon's true blue paint and dipped one end of the hose in the jar. Then you can suck up the paint inside the hose as you'd do with a straw. Don't get any in your mouth! Then you blow paint out of the 'straw' back into the jar. Let the hose set overnight and glue in place from chest plate to tanks. The final look is so much better than a solid painted hose could look as you get a real "see through" hose with the "freezing" element visible within it.

Sculptor, Toshi Usui really catches the look of the true Mr. Freeze. I also like the option of goggles. I didn't glue the helmet in place as the goggles stay on without glue so can be removed and replaced. When given a choice like this, I like to keep it so the options can both be used. The helmet sits in place fairly well without glue so why not leave it at least until you're 100% sure of how you want things.

I'm still saddened that Horizon no longer gives detailed painting instructions. In established characters, there is only one correct color scheme and we could be at least, provided with front and rear color pictures. But then, we can buy a comic to research colors I suppose.

Overall, this is no fun loving, wise cracking "Arnold" Freeze; this true Mr. Freeze does truly capture the look of a character made full lethal by years of isolation from the rest of humanity. The most glitzy of this series yet, and in vinyl! A very easy model to build.



Wolf-Spirit™

New!



Sitting Pretty™

Cost: \$95.00 plus s/h

(\$6/USA • \$12/Can-Mex • \$16/Eur-Asia)

Odorless Resin • 1:8 scale

3 pcs • Certificate of Authenticity
Full Color Box Art



Sculpted by:

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Wolf-Spirit™ Bust

Cost: \$32.00 plus s/h

Odorless Resin • 1:6 scale

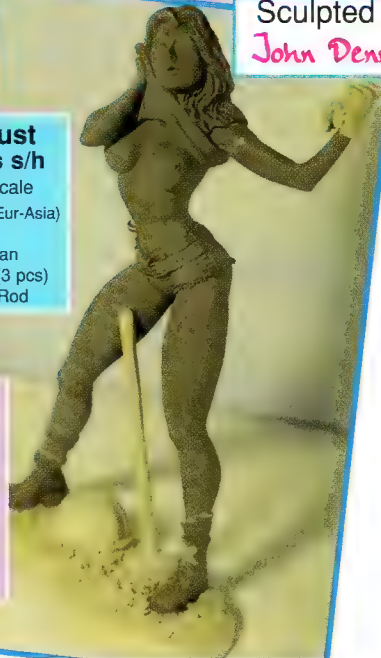
(\$4/USA • \$6/Can-Mex • \$12/Eur-Asia)

Includes:

Native American Woman
(Torso/Head - 1 pc) • Vest (3 pcs)
Wooden Base & Brass Rod

Sculpted by:

John Dennett



Barely Working™

Cost: \$95.00 plus s/h

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Odorless Resin • 1:8 scale

Kit Includes:

Sledge Hammer • Hard Hat
Small Base (as shown) • Box Art

Available Now!

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Cost: \$110.00 plus s/h

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Odorless Resin • 1:6 scale

Native American Woman (6 pcs)

Wolf (4 pcs) • Base (1 pc)

Includes Optional Vest (3 pcs)

Faela is currently being remolded and should be available soon. Please check our Internet site for updates.



*~Must sign age verification (at least 21) in order to purchase
Sitting Pretty, Barely Working or Wolf-Spirit~
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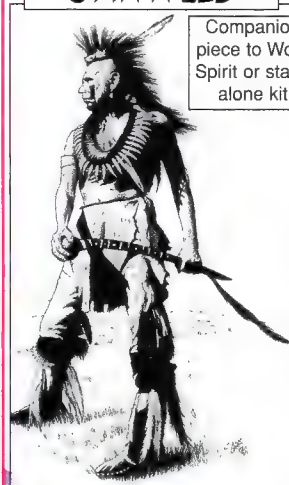
Note: We may have a new address and phone info by the next issue! Check our Internet site for updates.

Cat's Call

Coming late 1998/Early 1999



"UNITITLED"



Companion
piece to Wolf-
Spirit or stand
alone kit

based on original, commissioned art by:
Scott Carter

USING OIL PAINTS FOR FIGURES



NEO MODELTECH

GREY WARRIOR

BY JIM BERTGES

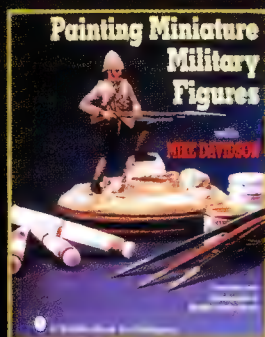
The main thing about oil paints is not to be intimidated by them. Oh sure, the greatest masterpieces in the history of art were painted in oils, but if you can get over that little hump, you'll find that using oils is fun and offers a bit more flexibility than other media. The greatest advantage of oils is their long drying time. While that might not sound like an advantage, it allows for blending, mixing, shading and highlighting that you can't do with quick dry acrylics and enamels. Oils also allow you to mix a wide array of colors from only a small quantity of original hues and they dry leaving a realistic, flesh-like sheen when you use them for skin tones. This is meant to be an introductory piece on oils where we'll explore application, shading and blending techniques and take a look at how oils can enhance the look of your models.

Our canvas, or in this case, resin, is the Grey Warrior by Neo ModelTech. We'll start with a few words about the model itself and then proceed with the painting. This is an outstanding kit. It's as simple as that, if you're into barbarians (and who isn't), you need this kit in your collection. The Grey Warrior comes in eight tan resin pieces which includes the base and two part battle axe. The casting of the individual parts is above average with only a few minor air bubbles found in the details of the belt, helmet and the fur boots plus one sizable bubble in the warrior's chin. All bubbles and flaws were quickly dispatched with a bit of putty. With the exception of where they crossed the helmet and the belt, seam lines were simply eradicated with a bit of fine grit sandpaper and the edge of a hobby knife. This vicious looking fellow assembles quite easily with several unique locating methods sculpted into the parts. The left arm fits into a v-shaped slot in the shoulder which provides ample support, eliminating the need for a pin. On the right arm, however, flat surface mates to flat surface and a pin is necessary to support the arm. The only other place I felt a pin was needed was where the upper and lower parts of the axe attach to the right hand. I drilled a hole through the clenched hand and placed a piece of paper clip through it to attach the axe head and handle. The left leg and hips are one part and the right leg fits neatly into a socket beneath his barbaric fur shorts. The torso fits into the hip/leg assembly with an interesting ball and socket arrangement that allows a little play in posing your barbarian. His feet sport two massive resin prongs that slip neatly into sockets on the base and, once glued, will support the figure for a good long time.

The dynamic pose and sculptural detail of this kit are reminiscent of a Frank Frazetta painting. Joe Sid has done an extraordinary job in creating an anatomically realistic musculature for this figure. Details abound throughout the sculpture that enhance its realism and challenge the modeler to make the most of them. Veins that bulge on biceps and thighs, ornamentation adorning the massive belt and finely detailed fur areas on the boots and shorts all call for an arsenal of painting techniques.



1. Two kinds of oils—on the right, standard oil paints from Grumbacher, Winsor and Newton or Liquitex which are used and cleaned with standard thinners—on the left new oils from Grumbacher which are completely compatible with the standard oils, but can be thinned and cleaned with water as well as thinner.



2. Painting Miniature Military Figures, a step by step, photo filled book that details the use of oils to paint Military figures. Every step of the painting process is covered by highly detailed color photographs. Available via mail order from Zenith Books (Call 1 800 826 6600 for a catalog).



3. The base coated barbarian. Ceramcoat Medium Flesh makes a nice starting point and gives the rugged figure an interesting skin texture. Notice how the sculpture itself provides a map for adding shadows and highlights.



4. Veins added selectively. The translucent quality of oil paints will allow some of these purple veins to show through as though they are visible beneath layers of skin.



5. The initial application of the shadow color, burnt umber, carefully placed in areas to be shaded.



6. Shadowing blended out. Notice how far those little dots of paint spread.



7. Highlight colors, terra rosa and white, applied on upper body surfaces.



8. Highlight colors blended together into a fleshy pink right to the edges of the shadows.



9. Shadow color blended upward toward the highlights, this brings down the highlights a bit while slightly lightening the shadows.



10. On the arm, the same process as in the previous photos, but with highlight and shadow colors applied at the same time and...



12. The final blending is done with a large, soft brush. This takes out the brush marks from blending and softens any hard edges between highlight and shadow.

For Ordering Information:
NEO MODELTECH
7033 CANOGA AVE. UNIT #3
CANOGA PARK, CA. 91303
Phone & Fax (818) 347-4818
E-Mail address
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11. ...Blended.

Before we move onto the visual part of our presentation, we should take a look at the properties of oil paints. Oils can take up to two to three days to dry to the touch and as much as week to dry thoroughly, depending upon the weather. You really have to be careful about how you handle your model when two days after you have painted it, you can rub some of your hard work off. The slow drying time is an advantage when it comes to blending and shading, but if you're an impatient modeler and want stuff to be dry soon after you've finished, you have a couple of options with oils. If you've finished an entire section, let's say the head, and you're perfectly satisfied with the way it looks, you can spray it with Dullcote before the oils are dry. This will fix the oils and everything will be dry to the touch when the Dullcote dries. This does tend to dull that life like flesh sheen oils can provide, but sometimes you have to make compromises. There are also some drying additives that can be used to speed the drying time such as Japan or Cobalt Dryers, consult with your art store for their use. The simplest method is to keep an open container of clear thinner at hand and use it to thin your paints as you use them, this will help speed your drying time, but you will still be able to blend colors and work with the paint for some time. Simply dip your brush into the thinner, then into the paint, wiping the excess paint onto your palette (usually a piece of card). One more aspect to be aware of, and this applies to most paints, after you've spent a long and satisfying night painting your figure under incandescent or fluorescent lights, check it the following morning out in the daylight. Depending upon the lighting conditions at your work bench, the colors you see can be affected. When you take your painted piece out into the sunlight, you can get an idea of the true colors you've been working with. It also helps to step away from a project for a little while, so when you come back to it, you can see it with a fresh perspective.

Oils are usually applied roughly in lines or dots, not covering precise areas because they are meant to be spread and blended so the edges of the color fade into the next color. It is helpful to use two brushes with oils. One brush is for the application of the color and the other, slightly stiffer brush, is for blending. Brushes need to be carefully cleaned between colors and thoroughly dried of any thinner. Any thinner that remains on the brush will affect the next application of paint by causing it to spread too far. Small amounts of oil paints can go a long way, although a tube of oil paint can cost between four and seven dollars, that one tube can last through more than twenty kits. Use oils sparingly until you are used to the way they act and react. Like any modeling technique, using oils takes time to master, but once you've tried them you'll find you've added a new dimension to your modeling skills.



13. Four steps on the hands, apply shadow color, blend, apply highlight color, blend.



14. Four steps on the face, shadow color, blend, highlight color, blend.



15. The final face. Notice the facial scar is slightly lighter than the rest of the face and the left eye has taken on a blinded look with a light coat of white applied over the finished iris.



16. Fur areas were drybrushed with four different shades of tan over a dark brown base coat.

BEYOND THE BARE BONES

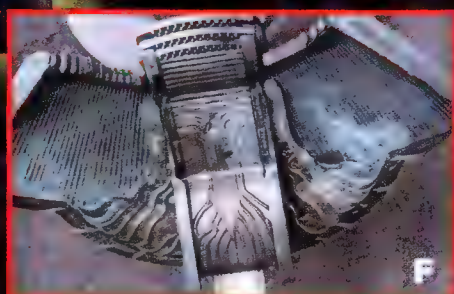
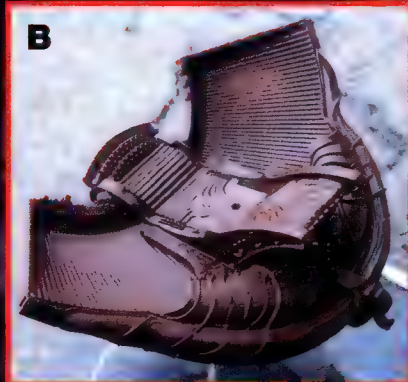
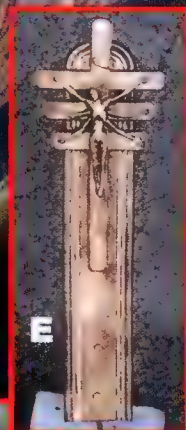
with
Tom Gilliland

OPERATION IN PROGRESS



Welcome to the O.R. people. Grab a scalpel and pull up a chair. I'm gonna give you a front row seat for Fewture Models, *Operation in Progress*. Yeah, this is one king sized kit. It's so big you may need to install a crane over your work place. Take a look at (Photo A) to see what I mean. A base, figure, operating tools, and massive H.G. Wells operation table round out this multi-media super challenge. This baby is a lot of work, so let's get to it.

I started with the operating chair. Man, what a task! Make sure you spend some time test fitting the pieces together. I suggest building the central chair first then line up the two large side sections. Pin and firmly glue it all together as this assembly pretty much holds up the entire kit. I then attached the two rear sections leaving the coil spring upright, the foot rest and the back plate off for easier painting.



I began painting by spraying the entire chair with Krylon Rust Primer (**Photo B**). I followed this with a solid basecoat of DAP Dark Bronze spray paint (**Photo C**). Next, I assaulted the entire chair with gold and copper Rub-n-Buff concentrating on the highlights. I then used a metallic gold paint pen to highlight with sharp gold on all of the raised line details (**Photo D**). When applying the gold and copper highlights, a sponge and stipple brush was used to apply the colors in broken patterns (**Photo E**). Next I mixed Ceramcoat Turquoise with a bit of water and a larger volume of alcohol to create a thin wash. I then bathed the entire chair with the mix, blotting off any excess with a stipple sponge. Any large concentrations of color were broken up with the application of alcohol and a fine point brush. If you try this, you will notice that the alcohol makes the paint spread in unusual broken patterns creating an interesting staining effect. Further accenting was then performed with a fine point brush (**Photo F**).

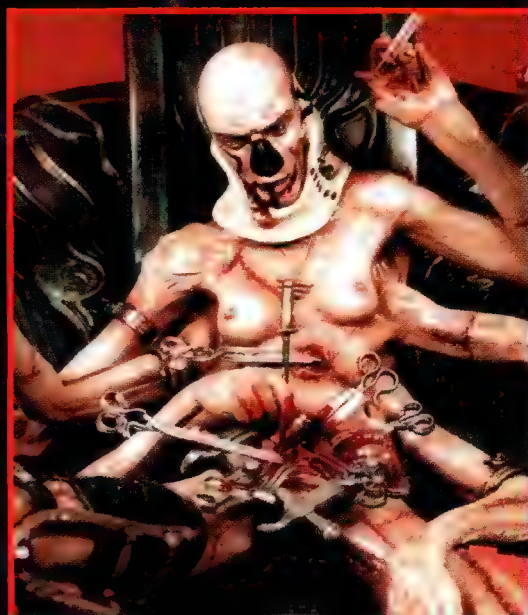
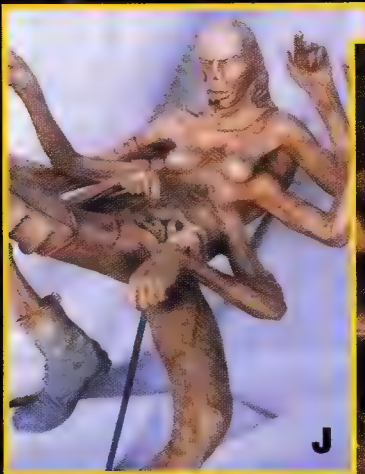
The remaining two parts were base coated with flat black spray paint and then misted with gunmetal and silver (**Photo G**). These two parts were then covered with Rustall Rust (**Photo H**). This is an alcohol based rust solution available at hobby shops (in this case Kit Kraft). When dry, this formula creates perfect rust because it actually contains finely ground rusty metal.

Next, I handled the base. Because I have big plans for a more elaborate base in the future I decided to simplify the one provided. After removing the dead girl remains I based out the stairs with Freak Flex Gravestone Grey. A breakup of lighter greys was applied with a sponge as well as fine spatter with Vallejo White and Chocolate Brown. Next, Faux Glazing Medium was tinted with universal tints in caramel, red and dark chocolate brown. These were then applied in thin wet layers allowing one color to run and blend into one another as stripes and bands were woven into the paint scheme. Finally, Vallejo White and Chocolate brown were applied with a fine point brush to create marble like stripes in the stone (**Photo I**). To complete the effect, Bon Artiste stain was applied to the base to help settle all of the previous work.

With all the background stuff handled, I moved onto the six armed star of the diorama. I based the figure with a mix of Freak Flex Turned Ghost White and Pale Flesh. I then broke up the skin using a fan brush and increasingly whiter basecoat. I then used Freak Flex Road Rash Brown and Pink Eye Burgundy mixed into Model Flex Flat Clear to shade and further break up the skin (**Photo J**). Next, Tamiya Hull Red was added to Clear Base and mottled on to the skin especially around all of the wound sites (**Photo K**). This was followed with purple and grey blue accenting to the skin, as well as some light freckling. After that, all of the details were based in with Vallejo Acrylics (**Photo L**). Most of the remaining details were worked with Vallejo Acrylics or Testors Metallics (**Photo M**).

The kit also comes with a ton of awesome little metal surgical tools. These were attached to the kit after being stained with Liquitex Acrylic Wood Stain. They were then accented using Testors Chrome Silver. At this point I was ready to pull everything together by applying the blood and gore. This was done by first applying Tamiya Clear and then swirling Tamiya Clear Red through the clear. This creates a nice varied look to the fresh blood.

Obviously plenty of this was 'glossed' over but space permitting I went for just the highlights. Not too many kits can overshadow the sheer impact this modern medical horror throws in your face. I think in fact that it will go nicely right in the middle of the dinning room table!





God of Thunder
54mm Scratch
by Brad Liford



English Knight
90mm Soldiers
by Jim Sullivan

The Incredible SCAHMS!

Show
by Fred DeRuvo
Photos by Ron Sousa

SCAHMS (Southern California Area Historical Miniature Society) is a show that prides itself on quality. This is very obvious from the moment you walk into the hall and see not only the products from companies like Warriors Scale Models, R & K Productions, Marco Polo, M & B Design and others but especially the quality of the build-ups that are entered into the Exhibit.

The show takes place once each year in the Los Angeles area and for the past four years, we haven't missed it, attending as vendors for the past two years.

Held in the spacious Doubletree Hotel in Costa Mesa, CA, SCAHMS has gone from a one day show to a two day event with a number of choice Master Seminars. This year's seminars were led by Keith Rocco, renowned historical artist who discussed his paintings of the Civil War and Napoleonic War and top miniaturist of all time, Shep Paine, to standing room only crowds.

SCAHMS previously was mainly a miniature military figure-related show, but over time has widened its outreach, so to speak, to include not just military but historical models as well. You'll also find fantasy, anime and girl kits on display.

The show includes a Figure & Ordnance Painters Competition. These two separate competitions invite the modeler to build/paint the figure or ordnance piece and eventually display it with other identical kits. A panel of judges award a special framed medal to the outstanding figure and ordnance entry in this competition. This year, the "Norman Knight" sculpted by Raul LaTorre and the T-72 Russian tank by Tamiya were utilized.

Continued on page 42



Safari Sally
80mm Phoenix
by Scott Carter



SS Bust
200mm Warriors
by Bob Bethea



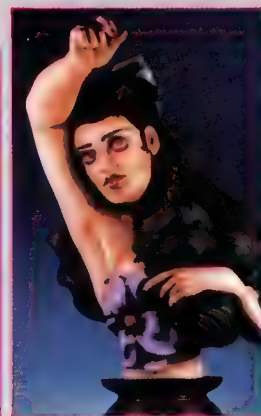
93rd Highlander
200mm
by Rick Rutter



French Soldier-English Dog
200mm Verlinden
by Mike Saggs



Machine Gun Kelly
54mm Conversion
by Doug Cohen



Sentimental Journey
1/3 Zotz
by Scott Carter



Preparing for the Sundance
90mm Collaboration
Paint-Dick Thorne
Sculpt-E. Valeri



Culloden Highlander
70mm Elite
Gary Beetely



Mounted Ugrian Standard Bearer
90mm P.M. Conversion
by Jim Johnston



The Charging Reb
100mm Conversion
by Scott Nelson



Air Sea Rescue
1/35 Thunderbolt
Mountain
by Jack Huang



Weathered Warrior
200mm Poste Militaire
by Ron Souza



Timbalier
90mm Quadri
Concept Flat
by Peter Ferk



Zombadier
1/9 Scratch
by Trevor Hensley



**FROM
THE
LAIR
OF THE
Craftbeast
with
Bill Craft**

It was the year 1958. A small film company called Hammer, following their success a year earlier with the film "The Curse of Frankenstein," released their next, soon to be classic film, "Dracula." It was released here in the United States as "The Horror Of Dracula." Hammer embarked on a series of gothic horror films like the world has never seen before. Actors Christopher Lee and Peter Cushing became the icons of horror at Hammer, appearing together as well as separately in dozens of films.

Presented to you now are those two incredible actors whose performances will always be etched in my mind forever. I have had these two tribute kits (long out of production) of Christopher Lee and Peter Cushing for some time. They were originally intended to be an interlocking diorama scene in which Van Helsing is holding Dracula, on the ground, at bay with the two candlesticks. Well it didn't work out that way. Van Helsing, the first kit released was arched over. This was good. When the companion piece finally came out, Dracula was erect! When the two figures were put together it simply didn't work. At least until now.

A simple wedge cut was taken out of the forward leg of Cushing, that enabled him to be in a stair climbing position. That enabled the arms and head to now be looking forward instead of down.

Now the real task began. To create a base worthy of these two fine gentlemen. Turn the page and find out!



**Classic
Hammer
Horror**

Dracula vs. Van Helsing



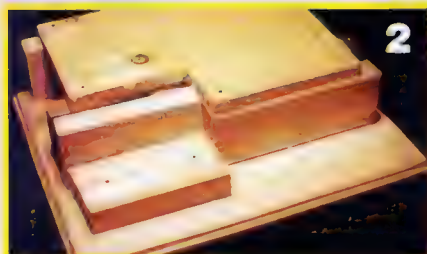
"After a reign of hideous terror, spanning more than a century, the king of the undead was finally traced to his lair high in the Carpathian Mountains. Through the decades, many have sought to destroy him. All had failed. Here at last was an adversary armed with sufficient knowledge of the ways of the vampire, to bring about the final and absolute destruction!"

—Felix Sander
(Opening narrative sequence from
"Dracula, Prince of Darkness")

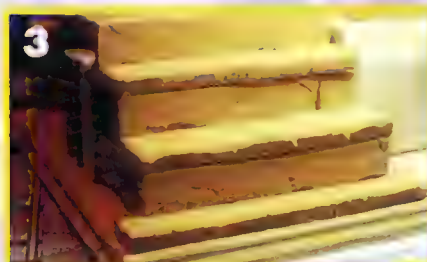




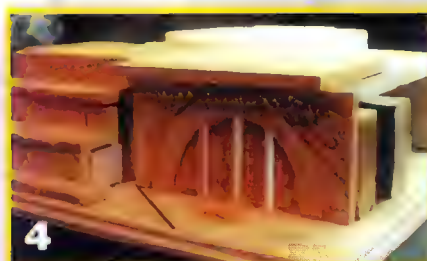
The pile of raw materials, stock resin parts, glues and tools.



The basic frame was made from scrap plywood and wood studs that were measured out and cut to size and then nailed together onto a rectangular pine base.



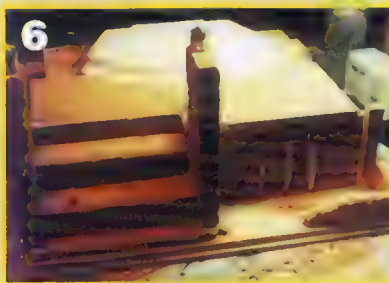
I then measured and cut the steps out of Balsa Foam. They were glued on with white glue and then carved with files and an hobby knife. A rough wire brush and sandpaper helped retard the stone and give it a nice stressed, decayed look.



Next was the lower dungeon wall and window opening. A drinking straw was used to create the bars of the window.



The floor sections were measured, cut and glued to the plywood. A resin base from Cellar Cast was meshed in with the foam.



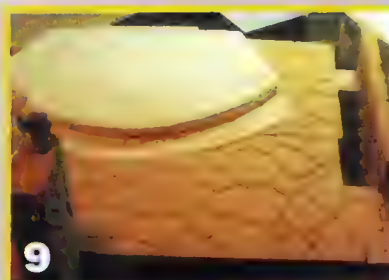
Twin decayed stone entry columns with small resin dragon creatures and a fractured corner wall in front of the dungeon window were added.



A custom cut piece of foam ready for insertion. The white glue has already been laid in.



Because of the ease of cutting the foam, even the most intricate shapes are done easily.



When carving the floor I tried to match the resin sculpture floor so the blend would be consistent.



A mack daddy one inch thick piece of Balsa Foam was used to make the right wall. I used some stock resin skulls to decorate it.



The right wall was glued in place. I also built a stone railing for the area above the dungeon window.



The left wall was made from the same one inch thick Balsa Foam and it too was adorned with a skull. Small strips of Balsa Foam made up the lower edging of the wall.



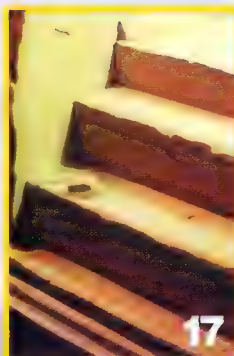
The main back wall was made from the three other pieces from the Cellar Cast resin kit. I straightened the left and right walls that originally were intended to be curved inward. These walls were pinned to the exposed wood base and heavily glued together with super glue.



The fun really started when I began to cut and carve pieces of the foam to blend in with the resin ones.



Resin dragons were used to hold up the massive overhead stone overhangs.



With the construction of the base finished, it was now time to work the points where the mortar between the stones has deteriorated. Carpenters wood putty worked great here. It not only gave me the distressed look I was looking for, it bonded all the foam pieces together for additional strength.



The top of the base is now interlocked and glued together with the resin doorway.



Liquitex Gesso was then applied over the entire base. This serves as a protectant and sealer and hardens the Balsa Foam.



After the gesso had dried, I primed the entire base with black. After that had dried, I misted grey at different angles to get that real deep shadow effect.

Driftwood branches were added for that dead tree look. One of the trees has worked its way through the stone floor. They were washed with mixtures of black and brown. The final touch was an airbrush misting of white.

I will dispense with the painting techniques for stone and leave that to your imagination. I will however tell you that I used a variety of moss greens and greys with drybrushing of white. A sponge made applying the colors easy.

The final touches were the addition of fine gravel, lichen and dried mini leaves to accent the floor.

Well there you have it!
A real colossus of the base world that is equally suited for any gothic beastie, not just Drac and old Van.



The solid-resin figure kits featured for this base project were sculpted by Jeff Yagher and were originally issued as tribute kits by Monsters In Motion.





GARAGE KITS ARE SUCH EASY PREY!

The Bride

by JERRY BUCHANAN

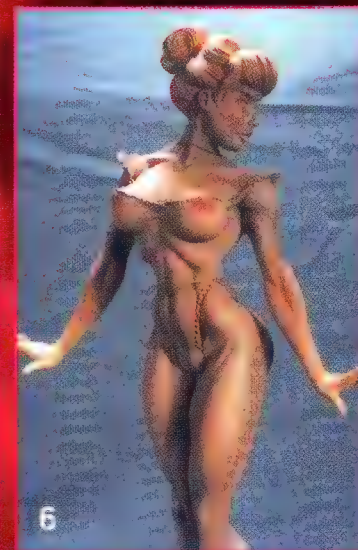
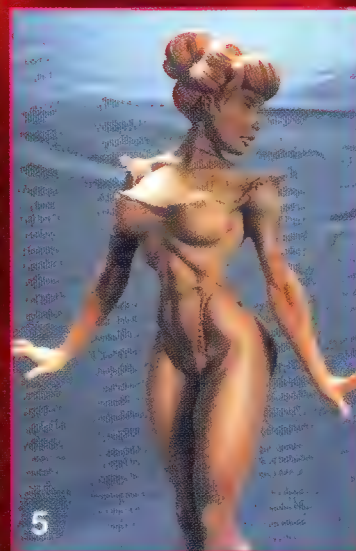
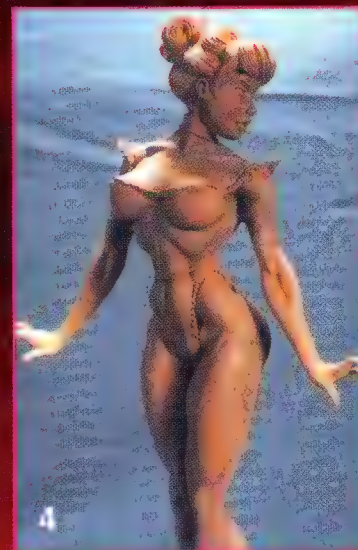
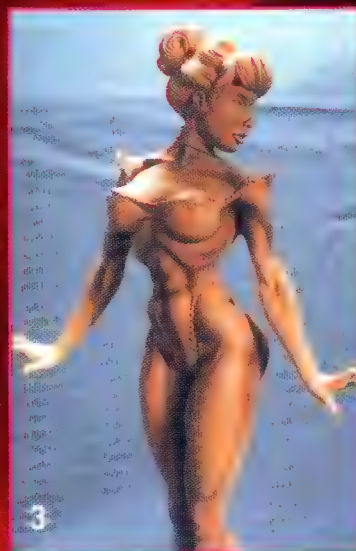
People always seem to think that recreating skintones is a hard thing to do. Let me let you in on a little secret. It really isn't that tough to paint skintones. If you have the right tools and a little patience, you can do it too. I would highly recommend that you get an airbrush if you do not already have one. Skintones require smooth finishes and gradual color changes that make an airbrush perfect for the job.

For this 'how to paint skin' article, let's look at a kit that shows plenty of it. How about **Azimuth Designs' Bride** kit? This curvaceous lady shows plenty of skin while concealing just enough to make it interesting.

First of all, I thoroughly clean the kit with soap and water. Once that is dry, I usually give my resin kits a few light dustings of Floquil light gray figure primer. Not this time. I decided to prime this kit with Rust-Oleum American Accents Maple Sugar spraypaint. This will give the kit a nice, peachy undercolor and I will not have to put as many coats of acrylic on as a basecoat. I would not recommend this for vinyl. (Fig 1)

After the primer coat has had time to dry (24 hrs), I basecoat the figure with **Freak Flex Tan Skin**. These paints are thinned perfectly for airbrushing. I pour some in the bottle and cover the entire figure. (Fig 2) The peachy primer coat really makes this first acrylic coat a breeze. The next color is **Freak Flex Pale Skin**. Airbrush this on all the raised areas. Remember, skin is a play on light and shadow. The more shaded your figure is, the more realistic it will look. For the deep recesses and folds in the skin, I gently airbrush tan flesh mixed with **Freak Flex Roadrash Brown**. In this step, you will have to make your airbrush spray a fine line. You will also have to hold the airbrush closer to the figure.

By now, the figure should look unnaturally shaded. (Fig 3) The dark brown shadows are a little too dark. Here is where the airbrush can work wonders. Go back to your original tan flesh color and set your airbrush up for a wide spray pattern. Hold your airbrush away from the figure and 'mist' the color over the shadows to soften them. If you 'soften' them too much, then gently spray the dark brown back in again. (Fig 4)



Now for the highlights. I mix a little **Freak Flex Ghost White** into my flesh color to lighten it up. I then set my airbrush to spray a fine pattern. Once I am satisfied with the spray, I hit all the raised areas of the kit again. You must be careful here to spray only the raised areas. You do not want to obliterate the shadows that you worked so hard for. (Fig 5)

For the 'blush' shade, I use **Freak Flex Rose Skin** color mixed with Liquitex red oxide to gently spray the cheekbones, the tops of the shoulders, the chest, knees, and buttocks. Do not overdo this step or the figure will look sunburned. If done correctly, the skin will really warm up. I also spray the nipples with this color. (Fig 6)

You may want to lighten your skin tone up again with white and hit only the highest areas. This is all a matter of personal preference. Just remember that if you add too much white, the figure will look washed out and pasty. When you are satisfied with the skin color, seal your paint with two or three light coats of Testors DullCote.™

For the Bride's gloves and shoes, I mask off skin areas with latex mold builder and airbrush them white. For the stockings and teddy, I also mask off all skin areas with latex mold builder. (Fig 7) For the top section of the stockings, I use masking tape because this will produce a sharper line. Use a thin, blunt object to press the tape into the creases. I used a guitar pick. (Fig 8) In order to get a 'satiny' look, use white paint in conjunction with white pearlescent paint. The white paint will act as a basecoat for the pearlescent. Lightly mist white on the appropriate areas. Keep the raised areas lighter and more transparent than the shadowed areas. As Mike states in his instructions, be sure not to over-do the top band on the stockings because after you remove the lower section of masking tape, you will spray the entire legs and the band will get a double hit of white paint. After you are satisfied with the white areas, mist the pearlescent white over them to get that sparkly effect. Do not seal this paint because it will obliterate any sheen there is. (Fig 9)

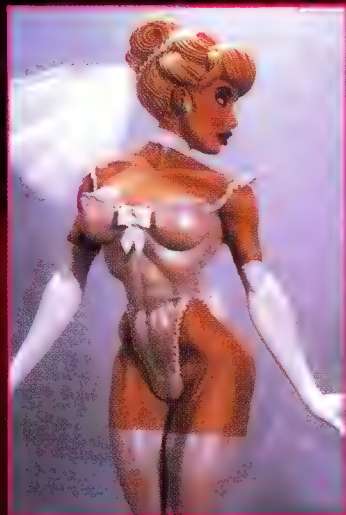
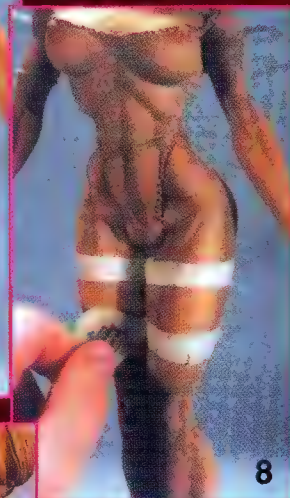
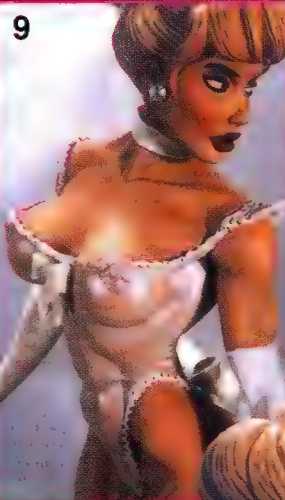
About ninety five percent of the kit is now finished! The hair almost looked finished because of the primer coat, so I gave it a wash of raw sienna and drybrushed it with yellow oxide. Mike adds some goodies to really detail this kit. The white mesh, string of pearls, and the diamond earrings really spruce up this kit.

So there you have it. Skintones in all their peachy glory. Grab that airbrush and let this buxom bride 'carry you over the threshold' into the wonderful world of painting skintones! Be sure and check out the new Badger Freak Flex paints also. They really cut down on mixing time and have an incredible range of colors.

If you have any questions, please email me at: jerry-buchanan@home.com or visit my newly-relocated webpage at: www.members.home.net/garagekit/

Bride is produced by Mike James.
Visit his Internet site at:
www.gremlins.com/azimuth_design/index.html

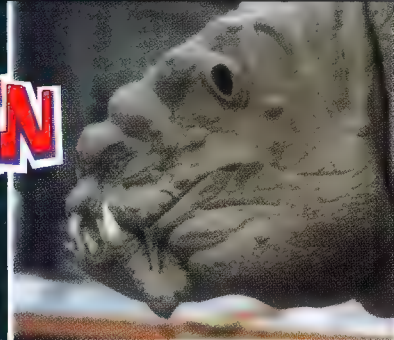
He can also be reached at:
Azimuth Design P.O. Box 157
Equinunk, PA 18417
Tel 717-224-4081



BEHIND THE CURTAIN

Bruce Hansing's Larger Than Life Aliens!

Bruce Hansing interviewed by Brian Dick at Elstree Studios on Saturday, 28th February, 1998.



BD: How did you get involved in the film industry?

BH: I did 4 years BA Honours in sculpture at Cheltenham Art College, after which I achieved a 1st class honours degree. I moved to a theatrical prop making company for one year. Then I

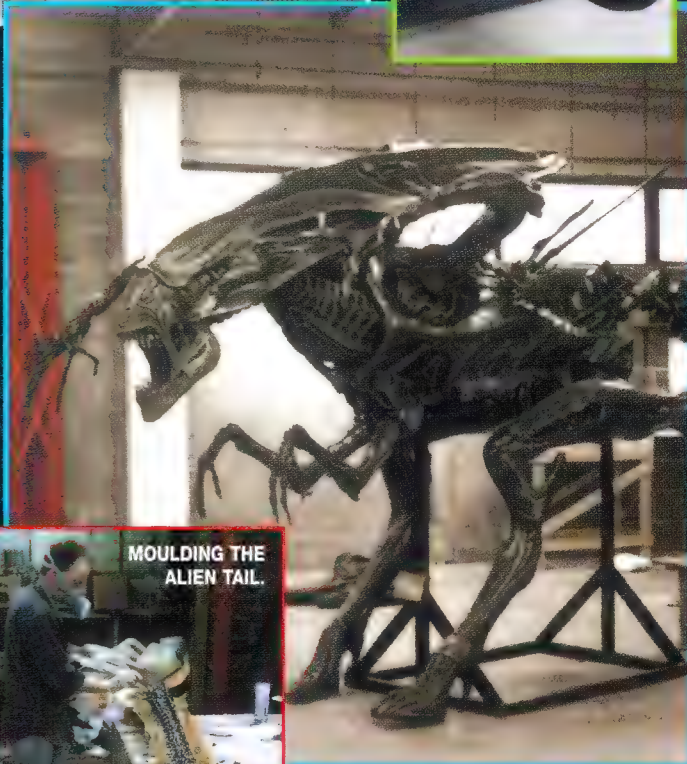
got a lucky break with the Robocop films and worked on "Robocop" and "Robocop 2". We produced 60 fibreglass suits for each that the stunt boys just destroyed during the films. After that I moved onto the Batman films, because of the similarities in the armour. Originally, we were approached to do the sculpt work for the Batman suit. Bob Ringwood took the idea from a fellow sculptor I knew, Mandy Havers. He'd seen her leather work with muscle definition and liked one piece in particular that influenced the Batman suit. We didn't get the job, but instead did various specialised suits for Bruce Wayne's gallery, mainly in fibreglass and leather. It was interesting work and a good starting point for me. Then I worked on "Prince of Thieves", "Willow" and other film and TV projects, plus some exhibition work. Following that, I sculpted pieces for Disney Theme Parks and various other theme parks across Europe. I am now based at Elstree Film Studios and have recently worked on "Tomorrow Never Dies" and all of the promotional aliens for "Alien 4".

BD: What films are you currently working on?

BH: The next project is a sci-fi film called "Legionnaires", which is in a similar vein to the Star Wars films. I have the drawings here on the wall. Initially we've 3 or 4 robotic suits to sculpt, and hopefully we'll get more work as we go along. I'll sculpt those in wax clay first and take moulds - the majority will be in fibreglass. Fibreglass seems to be a multi-purpose material. It's light, it's strong, and with silicon moulds we can bang out lots for the film as they smash them up - which they invariably do!

BD: Have you been involved in the Star Wars Prequels?

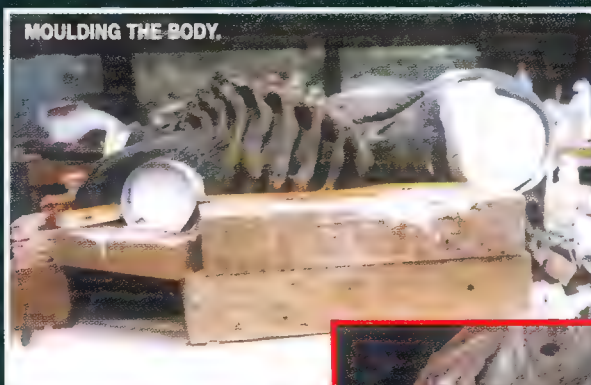
BH: Unfortunately it wasn't a lot, but we did Yoda's throne and the leg of a space ship. Unlike the original films where the full Millennium Falcon was built here at Elstree, now it's just a leg and the rest of the ship is blue screened in. So we're losing out to the computers a bit there, but never mind (laughs). We did our pieces here at Elstree and a lorry took them to Leavesden, so we didn't get to see the sets. I know they had a lot of people wanting to work on it for very small amounts of money, but I'm too old to cut my prices nowadays!



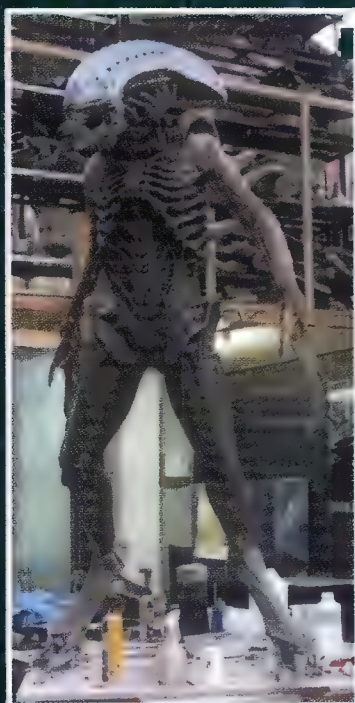
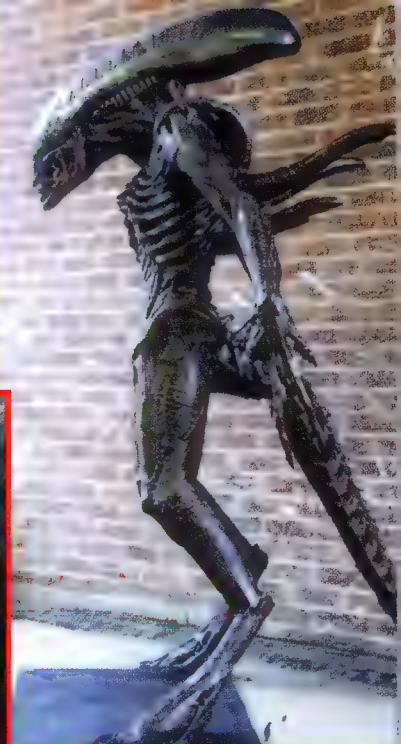
MOULDING THE ALIEN TAIL.



GIGER ALIEN.



MOULDING THE BODY.



BD: What are your career plans for the future?

BH: I think basically stay at the workshops here at the film studios. Elstree is having two big new sound studios built, so the big films will come back in. To continue sculpting creatures

and animals - that is the sort of work that I prefer, as opposed to the tight regimes of space craft design or hardware. Hopefully on a reasonably large scale, as opposed to miniature work. The sculpts I do don't lend themselves to anything under about a foot high, which is quite good because it is a different niche for me.

BD: Have you worked on any of the Alien films?

BH: I tried on "Alien 3". "Aliens" - I was still at art college. "Alien" - I was still in my nappy. And "Alien 4" obviously went to Los Angeles. I've made so many of the things, and I've worked with Giger, but I've never actually worked on the Alien films.

BD: How did you become involved with Giger?

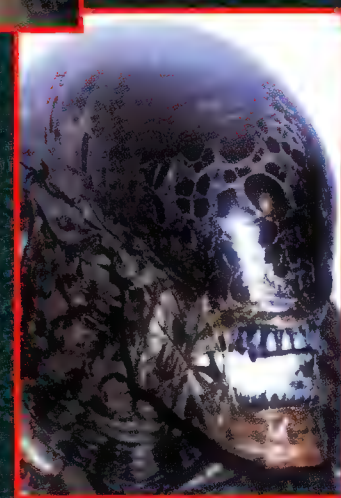
BH: I was doing a lot of stuff for a friend of his, Roman Guttinger, who lives not far from Giger in Switzerland. Giger needed the original Alien moulded and asked me to put in a price, which I did, and they accepted it. And that is basically how I went over there and worked with him. For me it was like meeting an art god on a par with Dali, and to have him still living was a bonus, because they're normally dead (laughs)!

Giger is very down to earth, but is obsessed by his art. He's fed up talking about "Alien", but is happy to talk about art and artists including Dali and Fuchs, an artist he greatly admires. He doesn't actually use the airbrush any more, and does very little sculpting (he has other people do that), but he comes up with the designs and is looking heavily into his castle project.

A lot of the original artwork for "Alien" and "Species" lie around in his house. One day it was raining hard, and all these original artworks were getting wet! We were scampering around trying to pick all this stuff up before it was destroyed, which seemed a bit strange for such fantastic artwork.

He's also heavily into trains, and has a small train that you sit on running through his garden. We got on it, and were travelling at some speed towards the house. Before we knew it, the doors had opened and the train travelled through the house and crashed out the other side! I think the train had originally been created for the dream sequence in "Species", but to have it running through the house in this little suburban town was quite fun (laughs)!

(continued on page 48)





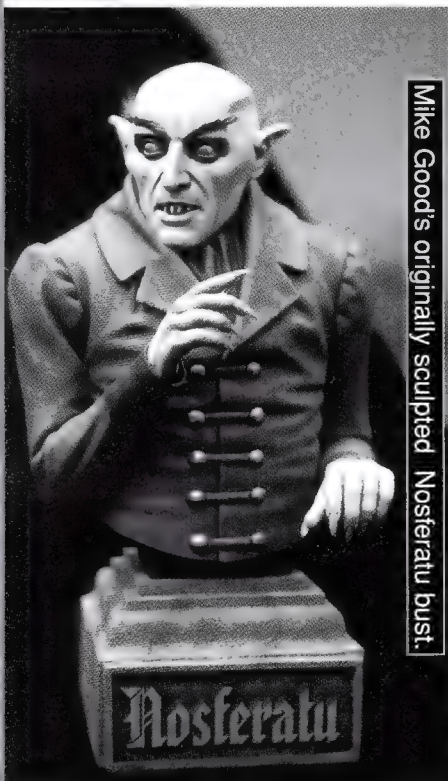
SCAHMS Show Coverage continued from page 34...

An annual figure raffle is another one of the highlights of the show which provides an opportunity to own a figure by an accomplished artist. This year, it was the large scale Medieval figure by Mike Blank. Raffle tickets were \$2.00 each. At that rate, anyone has multiple chances to win an extremely valuable piece to add to their existing collection.

The main feature of SCAHMS is without doubt the Exhibition. It is incredible to me to see the consistent quality of workmanship that goes into painting, customizing and scratchbuilding many of the vignettes, dioramas and single pieces found in the Exhibit.

Do I see myself building and painting these particular subjects? Not necessarily, however that doesn't stop me from appreciating the work that goes into each effort. What I like about SCAHMS, apart from the respect that is generated between the folks that attend, is the range of entries in the Exhibit and the products found in the main hall. There is usually something that I can pick up when I attend, whether it's the latest Fewture kit imported through Marco Polo or the newest 1:9 scale military figure from Warriors Scale Models. There seems to be something for everyone at this show. Egos? They're checked at the door. Great show, great place, great company. If you live in California or in one of the surrounding states,

continued next page



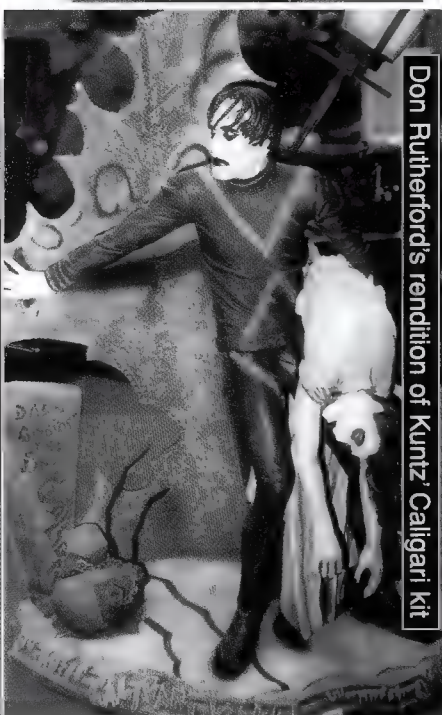
Mike Good's originally sculpted Nosferatu bust.



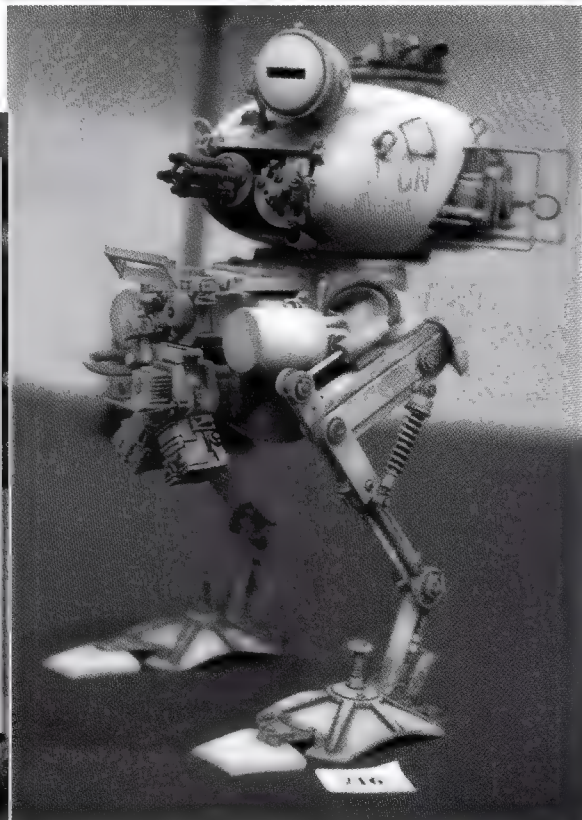
Just some of the pieces in the Exhibit. (Captions have been supplied where we have information.)



Lizzy by Penny Meyer



Don Rutherford's rendition of Kuntz' Caligari kit



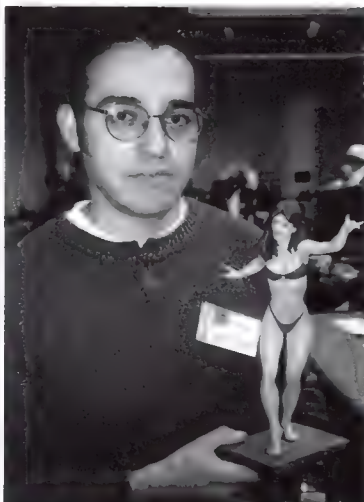
SCAHMS may be a show that you'll want to take in. For more information about joining SCAHMS or attending their next show, write to: **Jim Hill, 220 Tola Place, Anaheim, CA 92804 Tel: 714.236.9204**

For more great reading on the miniature historical area, check out **Historical Miniature** magazine, available from:

R & K Productions, 6080 Sunnycrest Drive, Agoura Hills, CA 91301 Tel: 818.991.9044 Fax: 818.991.9585.

Photos on page 34 were taken by Ron Sousa. Photos on pages 40 and 41 were taken by Jim Bertges and Fred DeRuvo. Copyright 1998, The Modeler's Resource. All rights reserved.

Clockwise from top: A new sculpture from Gabriel Garcia, Salma Hayek (from *Dusk 'Til Dawn* - Look for an interview/article on Garbriel in an upcoming issue of *The Modeler's Resource*); a scratchbuilt diorama from Greg Pierce; A politically incorrect Clintstones scratch-building effort; product on display from Warriors Scale Models; "new" vinyl kits imported through Marco Polo; approximately 150mm heads "to go" from Worster Miniatures out of Santee, CA. They also sell fully posable miniature mannequins (75mm to 120mm).



The Clintstones



STRANGE NEW THINGS



COMING AT YOU!

Don't forget to tell these companies that you saw their product in *The Modeler's Resource*!

Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your kits!

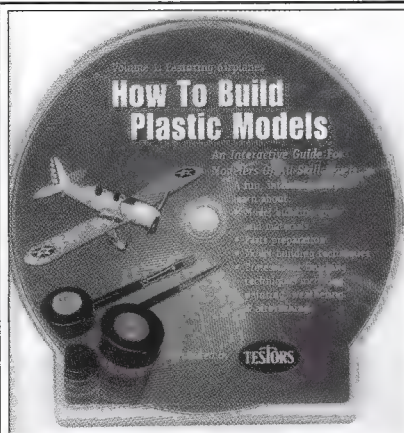
Testors Introduces Interactive Modeling Tips for all Skill Levels...

This is a CD with entertaining graphics, audio video and lots of tips. Volume 1 (shown) is the beginning of a planned series, this 'issue' focusing on plastic airplane models, but also contains information that applies to all plastic models.

I had a chance to peruse it and it really does a nice job in bringing home some very important facts about modeling. Most of us who have been building figure kits for a while now may not find much need for it. Still, it's worth checking out, or even purchasing for a friend who may just now be getting into the hobby.

You can order "How to Build Plastic Models" CD-Rom (which runs on both Windows 95 and MacOS). Retail price is \$24.95 and is available at hobby shops and through the Testor Internet site:

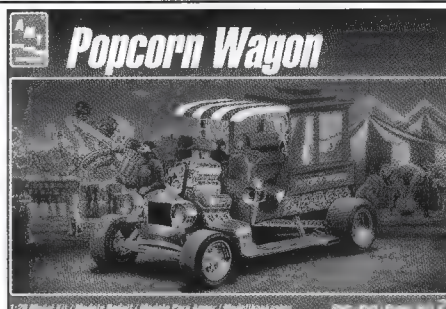
www.testors.com



AMT/Ertl presents... Popcorn Wagon & Hard Hat Hauler

I happened upon this particular kit at Clovis Hobby Center, my local hobby shop, and just had to have it, probably because it reminded me of many of Tom Daniel's wacky and wild creations produced by Revell-Monogram. These particular kits have been produced in 1:20 scale (not the normal 1:24 or 1:25 scale).

There is plenty of detail, custom wheels, decals, and some very cool parts which are included in the kits. Parts were cast in chrome and gold plating (Popcorn Wagon). The retail on the kits is \$10.00 and could very well be the



Model Pal™

It's "handy, helpful...FUN!" Actually, what it is is a tool that holds light parts with a suction cup built into the bottom of the stem. To make it work, you simply squeeze the handle (gently) and then to release the part, you squeeze it again.

Created by **Virtual Industries, Inc.** (2130 Victor Place, Colorado Springs, CO 80915 Tel: 719.572.5566 Fax: 719.572.5504), this **Model Pal** comes with 3 interchangeable tips for versatility.

Give it a shot and find out if it works for you. Retail price is right in the neighborhood of \$7 - \$8.

check their Internet site at: www.virtual.ii.com/pals

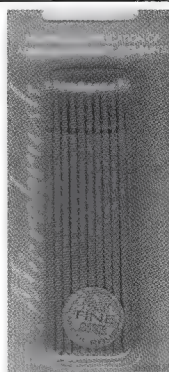


source of some interesting parts for that diorama you're creating with the lanterns, clear plastic, helmet and all the rest.

Microbrush

is the brush to use for "precise application of adhesives, solvents and paints." We came across these at the **CRM Hobbies** booth at WonderFest™ and were very impressed. They're small, you can bend them to fit into crevices and they do the trick. They can bend to just about any angle for ease of use. The end is more like a Q-Tip™ rather than a brush. Give them a shot.

You can find out where in your area these are carried by contacting the company directly at: **Microbrush Corporation, 1376 Cheyenne Ave, Grafton, WI 53024.**



"The Legends of Erotica"

Ashlyn Gere

A 1/4 scale replica of the All-Time Award Winning Performer in Adult Film History.

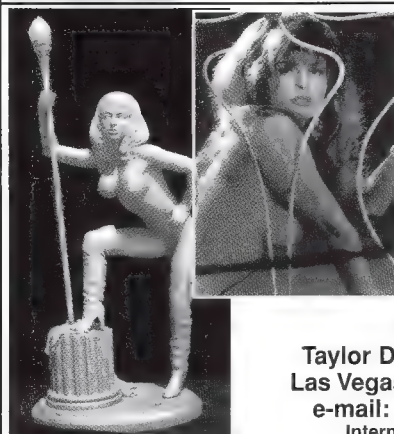
Sculpted by Legendary Visual Effects Master, **Jim Danforth**. Kit comes with a Certificate of Authenticity signed by both Ashlyn and Jim.

Cost: **\$175.00** plus \$10.00 s/h (Visa & MC accepted)

**Taylor Design • 9030 W. Sahara, #274
Las Vegas, NV 89117 Tel: 702.254.8853**

e-mail: armature@vegas.quik.com

Internet - <http://www.stopmotion.com>

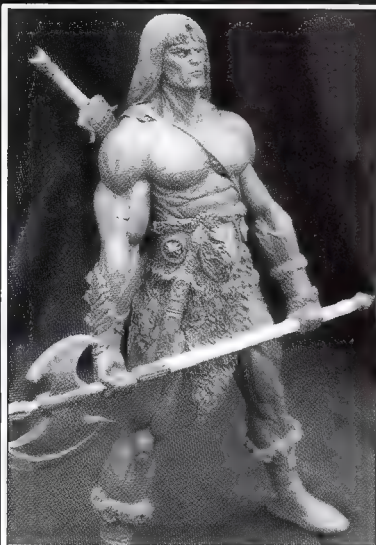


Coming Soon from Badger...

The **Overspray Cleaning Chamber** is said to virtually eliminate the problem of what to do with excess paint or cleaner that's in the air brush after you've finished with a color or just completed cleaning the airbrush. Made of durable plastic and has a 22 ounce material capacity, all you need to do is insert the air brush head into the hole in the cap, then spray the air brush until excess material is gone!

<http://www.badger-airbrush.com>





Next...

From Shawn Nagle, comes this warrior waiting for his next challenge, hence the name. He's just dispatched a couple and he hasn't even broken into a sweat! For more information, contact: **Shawn Nagle, 648 Jasmine Way S., St. Petersburg, FL 33705**



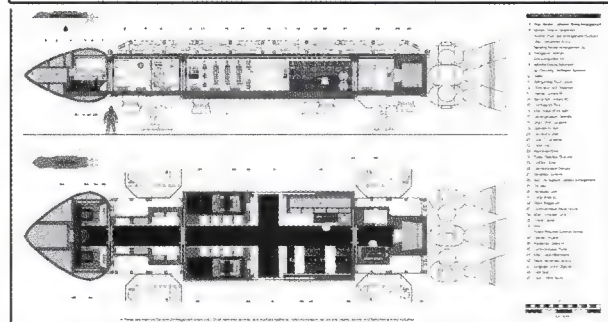
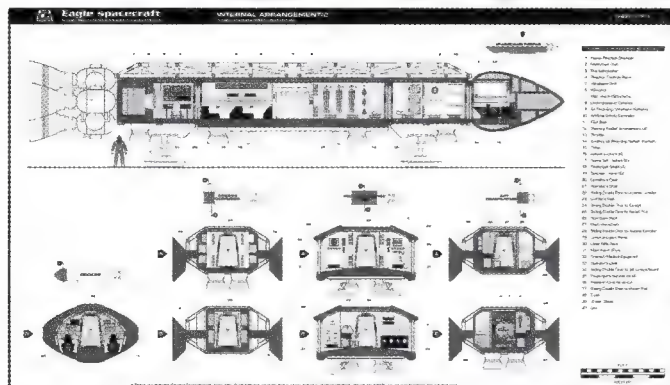
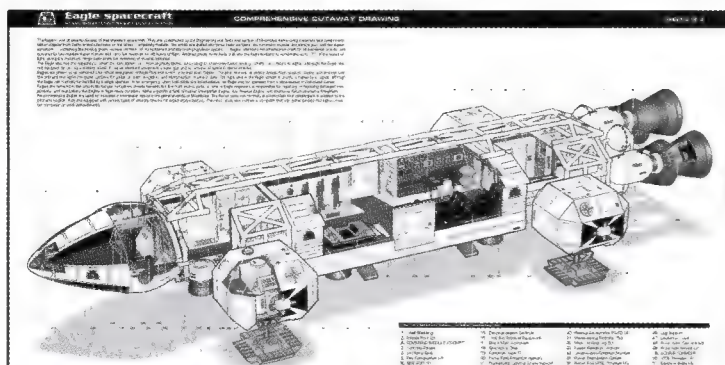
Angel Warrior

sculpted by Ernie Gutierrez and comes in 1:6 scale in five parts. Cost is \$120.00 plus s/h. What's cool about this kit is the fact that it comes with artificial feathers which attach to the back of the angel. Very cool. This is being offered through: **The Wolf's Den • 69 Allen Ave • Lynn, MA 01902**

Son of Crom

Here's a finished picture of the kit we highlighted last issue from Wayne Hansen. Crom stands slightly over 13" high and includes a base battle scene with fallen opponenets and parts of opponents, weapons and battle standard. For more info, contact:

Wayne Hansen, 415 Julian Woods Lane, Julian, PA 16844 814.355.2542



Ultimate Space: 1999 Eagle Blueprints

What may be considered the ultimate Eagle blueprints have been created by Roberto Baldassari who used a lot of reference material from various sources.

These blueprints are very large, measuring nearly 27" long and almost 17" wide. The set includes the four blueprints shown here.

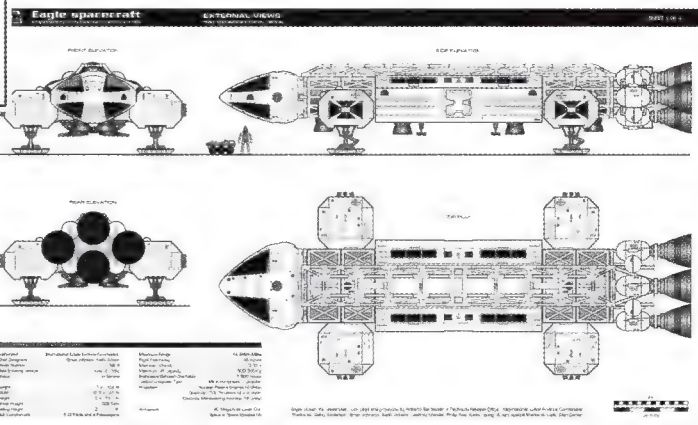
These blueprints were carefully constructed after the author viewed several episodes of the series, then created a compilation of the interior shots to use as a reference.

The Eagle in Mr. Baldassari's blueprints is based on a real life measurement of 102 feet long (31m). Every bit of detail is included in the blueprints.

If you have long been a fan of the Eagle and you'd like to be the first on your block to own a set of highly detailed blueprints, you may contact the following (to order in the US and Canada):

**Tangents
PO Box 7461 • Burbank, CA 91510**

Cost:
\$20.00 (U.S. - includes shipping in PVC tube)
\$23.00 (Canada with check drawn on US funds)
\$32.00 (Canada with check drawn on Canadian funds)





www.hobbykid.com

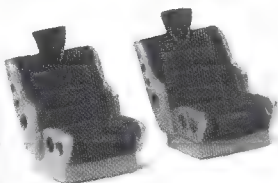
Hobby Kid

Do you like to build models, fly rockets or kits, build or race RC cars? Do you ever feel like grown ups don't take your interests seriously? Great news! The folks at Hobby Kid take you and your hobbies very seriously.

Beginning this fall, Hobby Kid magazine will open doorways to many exciting hobbies six times a year! Read about famous people who had hobbies just like you when they were kids. You can also get special tips on your hobby by kids just like you. To find out more about Hobby Kid, visit their Internet site at: <http://www.hobbykid.com>

Big Gulluna

We highlighted this kit a number of months ago when we covered the October Chiller, but here it is finished and painted. It's 18" tall and the same scale as Aurora's Big Frankie. Price is \$165 plus s/h. Contact: **Bill & Don's Excellent Adventures** T e l : 309.647.7620 for ordering.



Jupiter 2 Seats

Accurate replacement seats for the Polar Lights Jupiter 2 kit \$10.00 a pair postage paid. Available from the folks at: **Skyhook Models**, PO Box 327, Carmichael, CA 95609

Ace of Diamonds

Look for her at The Zone. Ace of Diamonds is the story of a showgirl turned superhero. Ace, the comic book, was created and written by Kentuckian native, Glenn Porzig.

The comic book is published by Lone Star Press and should be available at your favorite comic book shop. The solid cast kis is sculpted by Sam Greenwell, in 1:6 scale and comes in four easy-to-assemble pieces.

Cost: **\$75.00 plus \$10.00 s/h**. Contact the following to order or find out more: **Chroma Entertainment**, PO Box 4117, Jeffersonville, IN 47131 <http://www.megababes.com>



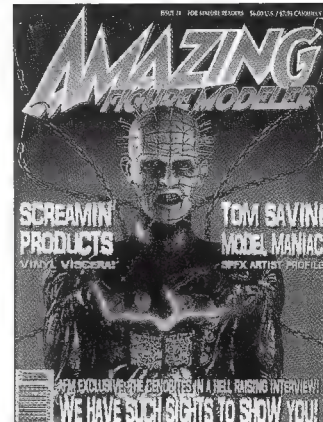
Kathoga

Here's something new from the folks at Hogan's Bones: Kathoga. Debuted at the MMP and the price is \$175 for just the creature or \$200 w/base (plus s/h). Contact: **Hogan's Bones**, 2100 Orchard Valley Drive, Las Vegas, NV 89122 Tel: 702.641.7195



Diceman Creations

brings us a number of new ones including: Grandpa Al - 1:6 scale, sculpted by Pat Tantelo, Ed White and Ed Bowkley - \$115.00; The Don, also in 1:6 scale, sculpted by John Garcia (likeness by Ed White. Base and nameplate by Ed Bowkley - \$100.00; Baby Frank - \$35.00, sculpted by Pat Tantelo, #1 in Cute Creatures line of Monsters as Babies; The Widowmaker - 1:8 scale, sculpted by Pat Tantelo - \$75.00, first in Too Hot to Handle Girl Kit line. For more info on these and others upcoming and current kits, contact: **Diceman Creations**, 34 Feronia Way, Rutherford, NJ 07070 Tel: 201.939.15121



Tel: 818.991.9044 Fax: 818.991.9585.

• **Monsterscene #11:** Here's the latest issue of Monsterscene and it's loaded with some of your favorite ghouls and monsters. This issue takes a look at not only the Monsters, but also the Addams Family. There is some great reading here and the photos are nice and crisp. Also included is an extensive interview with John "Gomez" Astin, an article about Ingrid Pitt, an interview with Sarah Michelle Geller (Buffy the Vampire Slayer) and coverage of some of those voodoo movies from the past. I still have my very first issue of this mag and it has always been quality. For more info, or to order a subscription, contact: **Gogo Entertainment Group, Inc., 1036 South Ahrens Avenue, Lombard, IL 60148** <http://www.monsterscene.com>

• **Fantplastic #0 April '98:** Here's a brand new digest size magazine that delves deeply into horror. This first issue highlights the Phantom of the Opera. Here's the thing: this publication is the first (that we're aware) to be published in Spanish. I'm a bit rusty on my spanish but I passed it along to some of my friends who got a kick out of it. For those who are fluent in the romance language of Spain and Mexico, you'll want to check this out. Contact them at: **Fantplastic/Club Draken, c/o Luis Vives, 58, 46520 Puerto de Sagunto Valencia (Spain).**

• **Amazing Figure Modeler #11:** This issue takes you into the macabre with an interview with Hellraiser's Cenobites who appeared at last September's Boston Monster Modellfest. Also included is a profile of Tom Savini and Screamin' Products. Other articles include a four parter from Mike Stutelburg highlighting a 1:25 scale Batcave that he is in the process of creating. Those at WonderFest™ got a great look at this in-progress work. Tom Graham delves into Aurora, Part 2; David Fisher takes on Hogans Bones' Krazy Horse and a ton more! Contact: **Amazing Figure Modeler, PO Box 30885, Columbus, OH 43230**

• **FineScale Modeler (July):** This particular issue is nothing I am necessarily jumping over, however there is at least one great article which directly applies to us. "How to Cast Metal Parts in RTV Molds" will certainly be a benchmark article for many of you who want to cast your own parts for kits you're customizing/creating. Beyond this, Robert J. Sabbia's article on Building Lunar Models' Proteus from Fantastic Voyage caught my eye. Tom Graham provides some history on more of the classic kits, this time from out, he talks about Aurora's Lockheed VTO. The next issue has a couple of articles that are likely to get your attention: Building the Titanic and Decaling Technique for the Reliant.

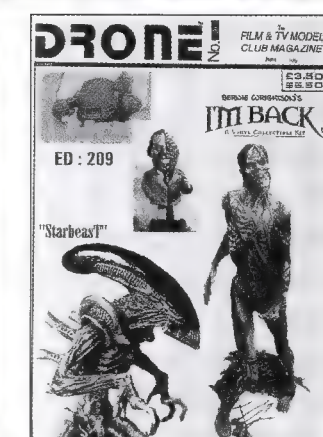
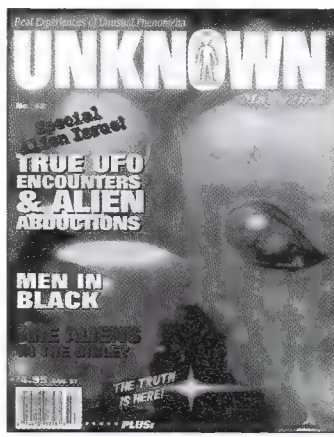
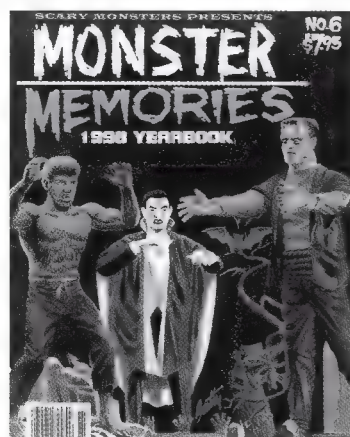
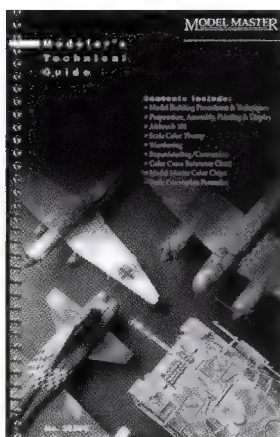
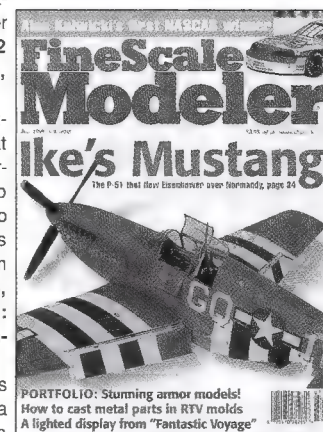
• **Historical Miniature #12:** Here's another installment of the bimonthly magazine that caters to those who build historical miniatures. This issue boasts coverage of the recent SCAHMS and Atlanta shows; Nimix's El Cid, Scratchbuilt Lady in Red, Time Machine's Celtic Warriors and a ton of other articles for you. Contact: **R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301-3846**

• **DRONE #36:** This just in from the UK - complete coverage of ED:209, Starbeast, Sideshow's "I'm Back", sculpting, more reviews, news and goings on than you can shake a stick at! Want the latest and best from the UK kit world? Better get your DRONE! Contact: **DRONE, 172 High Hope Street, Crook, Co. Durham, DL15 9JA England.**

• **Unknown #2:** Here's an interesting read. We picked up this copy, #2, at WonderFest™ and it is full of the paranormal, aliens and all the rest. If you're into this type of literature, you may want to check this out. Their motto? "The Truth is Here!" Find out more by contacting them at: **Unknown Magazine, PO Box 59274, Schaumburg, IL 60159-0274** e-mail: **UNKNOWNMAG@aol.com** <http://members.aol.com/unknownmag>

• **Monster Memories #6:** (This is the Scary Monsters Yearbook) If you're a monster fan, then this mag is for you. It's filled to the brim and overflowing with everything you need to satiate the monster appetite in you. You can contact them at: **Scary Monsters Magazine, 348 Jocelyn Pl, Highwood, IL 60040.**

• **Model Master Modeler's Technical Guide:** Here's the Model Master take on building, painting and detailing models. There's quite a bit here for the beginning to advanced modeler. Much of it, of course, is for the vehicular builder, but there are some things that transfer over to our end of the hobby. Possibly worth checking out and it's available through your local hobby shop so check with them for pricing and availability.



BEHIND THE CURTAIN

Bruce Hansing's Larger Than Life Aliens!

Bruce Hansing interviewed by Brian Dick at Elstree Studios
on Saturday, 28th February, 1998. (continued from page 41)

BD: Does Giger have any of your Aliens?

BH: He's got one of my Aliens, but you wouldn't know as his house is crammed with his work and things that people have sent him, all inspired by his original work.

BD: Do you have any of his paintings?

BH: They're a bit out of my price range! The two or three that I'd most admired by him were actually in the house, so it was very nice to see them in the raw.

BD: Which is your favourite Alien film?

BH: The original film is still the best, but the best sculpt work was done on "Alien 3." Woodruff and Gillis' work on that was absolutely brilliant, and the idea of the third joint like a dog or an antelope was inspirational. The aliens vary from film to film; the original "Alien" was tall and had the dome, which was a superb piece of design work. In "Aliens" they lost the dome and, for me, some of the purity of the creature. Plus there were loads of them getting shot everywhere which I didn't like - it lost that power it had, although it had the Queenie in it - she was a nice new design. In "Alien 3", although the film wasn't as well received, the creature itself was the best design. It has the dome back in and the sculpt work and the third leg joint really made it something special. "Alien 4" was, in different ways, similar to both "Alien 3" and "Pumpkinhead" and the tubes are back on, which they'd lost in "Alien 3".

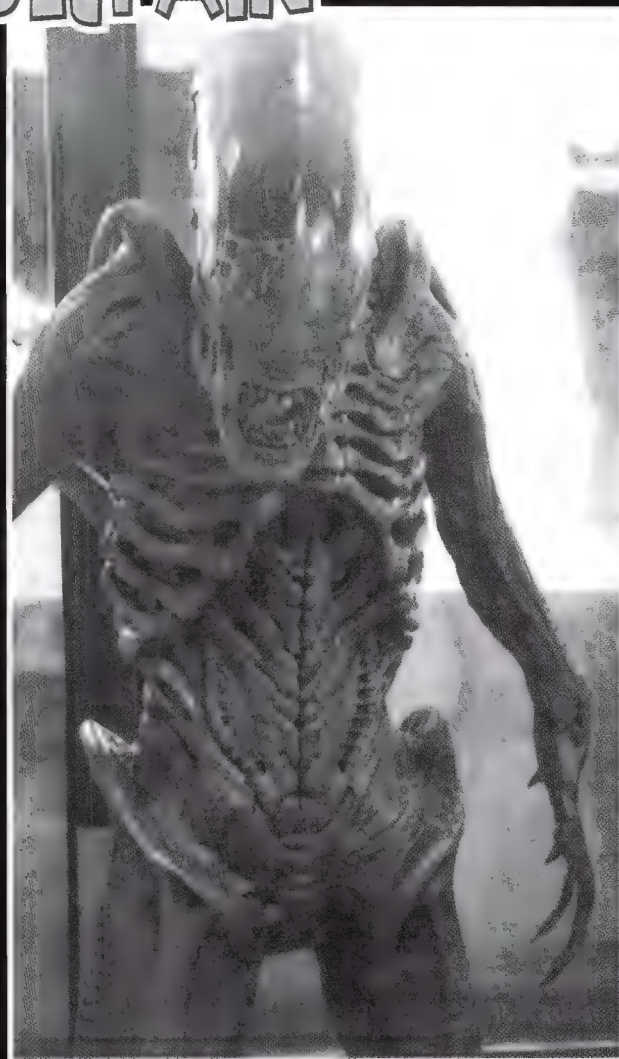
BD: Am I not looking closely enough, or have the original Alien's eyes gone?

BH: You're right. The first "Alien" had a skull with eyes. They lost it in "Aliens" and "Alien 3". In "Alien 4" it's got little nostrils, but no eyes. So they've digressed a bit from Giger's original biomechanoid, but when the thing is running at you at 70 miles an hour, I guess you're not too worried about where its eyes are!!!

BD: What made you decide to get into the garage kit scene?

BH: I'd seen a couple of garage kits that I was very impressed with, but they were always very small, and I wasn't particularly good at sculpting anything under a foot high.

When you see the creature in the film, you think "wow!" Then you buy the kit, which has fantastic detail and sculpt work, but is only 12 inches high. So I thought if I came in at the 3 foot mark, it would be big enough to be impressive, but not too big to take up half the house. When I've got a quiet period, it's always nice to do another kit.



BD: Can you give a brief rundown of all your kits?

BH: I started with "Alien 3", which was okay. Then I did a "Predator" which was similar to the Randy Bowen/Dark Horse one. Next I did the "Alien King" - like a bull alien. I was trying to add my own ideas and designs, but keep on a similar theme. However I got fed up with it pretty quickly, so I didn't do many of those. Then I did a second "Predator". I started using glass eyes, which made a difference, real netting and my airbrushing started to get much better. Then a 3ft "Alien Warrior" based on Giger's original Alien which turned out really well. I saw and moulded the original Alien at Giger's house and I'd got pretty close to it. It was very nice to see Ramboldi's working head. Very few people get to see the original that they're sculpting from, so it was quite an honour really. After that, I did "Rancor" which was originally commissioned as a promotional item, but when it didn't materialise, I carried it through anyway. Then an "Alien 3" bust 1:1 scale. Out of them all, "Giger's Alien" and the "Alien 3" bust are my favourites. But the trouble is, all I seem to do is copy other people's designs and I would like to work on my own designs more.

BD: Do you think you'll do a version of the Alien with its tongue?

BH: No. It's fantastic in the film when it comes out and hits Yaphet Kotto, but in a static piece it's just too fussy. There's enough going on without having that in there.

BD: Where can people see your work?

BH: I exhibit at the Chiller shows in New York. It's nice for me to get new enthusiasm by seeing what people are producing over there - to see the standard of work from the likes of GreyZone, Fewture and other great sculptors and try to emulate that standard. It's one thing to see it in a book, but it's something else to see the quality of the piece itself.

BD: Have you ever considered re-releasing some of your earlier work? Some have a second hand value approaching £1000.

BH: No, I just wouldn't have the enthusiasm. Always look forward - the sculpting is better, the artwork is better. So no, I'd never go back to the old stuff again. Tough (laughs)! But give me a couple of grand, and I might!

BD: How do you drive yourself to produce the finest in quality when you're doing a production run on the same piece?

BH: Each time I do one, I try to make the sculpt work and paint job better. Instead of just using the airbrush each time, I experiment with wood dyes, polishes and waxes to take the finishes further. You have a new canvas each time and it's always nice to explore, because it benefits the film side of my business. On the latest "Predator", I've done a new head and I'm very pleased with the paint job. In "The Garage Kits that Ate My Wallet", Steve Wang said to look at nature which is absolutely right. The Alien is a funny looking thing, but if you look at reptiles and the insect world - the colours and the variations - it's all there. So my driving force is to take the paint work and finishes further. But even then, the production run is never more than about 10, then I'm fed up with it anyway.

BD: Do you think you'll ever go mass market with smaller kits?

BH: No. Most of the work I do is in fibreglass - not pour in resins, fast-cast or anything like that. You could probably make reasonable money at it, but it does nothing for me to have loads of the things hanging around. So no, just very limited.

BD: French model builder Olivier Nicolas (who paints my kits) says your kits are "better than movie props". What gave you the idea for the added value features that make your kits better than the real thing? The Alien's latex skin, rubber lips and membrane effect and the Predator's glass eyes, rubber dreadlocks and glow-in-the-dark teeth make them a million times better.

BH: I can't match the superb sculpt work and mouldings of kits like Volks, Fewture and Bowen Designs, so I have to compromise and make my kits special in other ways. Also, I want to put out the best product possible, and including these items takes it one step further than your normal garage kit.

On the subject of movie props - the quality of the sculpt work is second to none. It's just that by the time the prop collectors get their hands on them, they've been through hell and the quality has been lost.

BD: Do you keep in contact with your collectors?

BH: I have a die-hard core of collectors all round the world. They always keep in contact and tell me what's going on, who's doing what. And it's nice to meet up with them at the Chiller show. It's almost like a little family. I only need about 15 or 20 people for the newest piece and that's its run.

I haven't got onto the Internet yet, and perhaps that's what I should be looking at. But with limited numbers, they're more or less sold before I need to advertise. But it's always nice to have a feature in a magazine. I remember the first picture I had in a magazine and from that I got contacts from all round the world. So it's a very powerful medium.

BD: I've been told this article is to be about sculpting, so give us enough sculpting guff to keep them happy.

BH: Because of the size of my kits, stuff like super-sculpy and Chevon would be too expensive. So I use wet clay. It's a very fast medium - you can bulk up and get muscle definition in very quickly, and on large 1:1 scale projects - animals, tigers, whatever - the majority of people work with it. Once it gets to a leathery state, you can refine it down and put in very tight detail and texture. So that's what I work with 90% of the time with either a metal or wooden framework underneath plus numerous drawings and pictures of the project in hand. I take a silicon mould from the clay, then make the final piece in fibreglass and put in the eyes and final detail with other materials. Then I airbrush it up and add the finishes. I use basic sculpting tools from sculpting suppliers, and home made tools - whatever lends itself to the job in hand - sponges, orange peel, shell surfaces, etc.

BD: Do you collect garage kits yourself?

BH: Although I greatly admire the sculpting skills that go into them, I'm more into cars. I'll collect small Lamborghinis until I can afford a real one. When the original concept car was made, it amazed me how they got the car so aerodynamic with a clay. I've always been a great admirer of car design and in particular the Italians and Gandini. So I have toy cars everywhere, but not one creature.

BD: Do you have a Giger chair? Or have you developed a Bruce Hansing chair? My wife would appreciate that more than a 7ft Alien in the living room.

BH: No unfortunately. The Harkonnen chair comes in at £25,000 which is a little expensive, and the ones he had in his house were bloody uncomfortable, although very impressive. No, I don't have anything like that.

I admire people like Allen Jones with his women as furniture, and Bellmer etc. I would like to design furniture and did one piece which was a life-cast of a girl holding a glass table which had gone through her head so the top of her head was on top of the table and the rest of her body was underneath. That turned out well, but it was a pure one-off and cost a lot of money.

BD: What do you think of the UK garage kit scene, compared to that in America and Japan?

BH: There are many talented sculptors in Chris Pickering's UKGK book. Mike Hill is an excellent sculptor and his work is superb. Killer Kits produce some real nice stuff. Over here there is a lot of good stuff in subjects and areas that perhaps America and Japan don't touch on. The Japanese are heavily into Anime and produce high quality stuff and the Americans as well with Bowen Designs, Thomas Kuntz, etc. It is all totally inspirational for me.

At the end of the day, it's the recast business that is a bad thing, especially when it is a very bad recast. All the fine effort that the sculptor has put into the piece can be lost with air bubbles. And the customer, who still pays a lot for it, thinks that the quality isn't as good as he imagined it would be, although it actually was in the original.

BD: I think people would have a hard job recasting your stuff.

BH: That's why I do it so big!

BD: Any new kits coming out soon that we can look forward to?

BH: I have always wanted to do the "Alien Queen", about 3 foot high. I've got the full size one here which has come from the original moulds, so I have got a good reference. I know a few people are very interested in that. I'm thinking of doing one for the Chiller show in October.

I've just finished a 1:1 scale "Alien Queen" bust which comes out the wall by about 2 feet with the tongue inside and clear teeth. After that, who knows. As always, the problem is finding the time.

BD: Thank you very much for allowing us into your workshop and giving up your time for this interview. Anything you'd like to say in closing?

BH: I'd like to praise top quality magazines such as Modeler's Resource. They help the industry enormously and I know that a lot of time and effort goes into them. And I love reading them, so it's great to keep in contact. May they continue for years to come!



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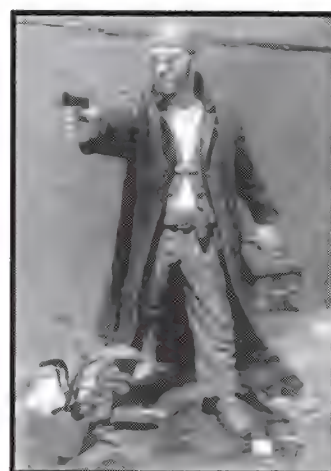
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Contest Entries

WonderFest™

by Fred DeRuvo

~Pictures by Fred DeRuvo & Jerry Buchanan~



WonderFest™ has come and gone but the memories will remain for a long time to come. This particular show, which takes place in Louisville, KY, seems to have gotten better from last year to this. Maybe we just seemed more at home with it since this was our second year attending as vendors. Either way, we enjoyed it and certainly feel that the trip from California was worth the expense for us. Renewing friendships and making new ones presented quite a highlight for us. We were also pleased to debut our new *Wolf-Spirit* kit at the show which was very well received. It's always difficult to predict the success of any new product, but to our pleasant surprise (accompanied jointly by a bit of frustration), we sold out of this kit by early afternoon of the first show day and began taking orders after that.

This year was the first year that an additional Friday's worth of seminars was added to the show roster and I'm only sorry that we couldn't make it to that. Carol Bauman, Steve Hamady, William Stout, Mike Hill, John Tyson, Frank Dietz, Terry Beatty, John Goodwin, David Fisher, Bill Wieger, Matt McWhirt and others presented talks or 'how-tos' for those in attendance.

I was extremely glad that, unlike last year, we were able to fly in on Friday night. Saturday morning, the fun began. I'm not sure that the WonderFest staff expected such a turnout of people, but they were there and they were, as Kathy Koecke would say, 'power shopping.' Early on, I checked the line outside the main exhibit hall and it seemed to go on and on (three to four wide), nearly up the entire length of the hallway to the foyer.

A *Make-It/Take-It* room, sponsored by IMMA (International Model-Hobby Manufacturers Association) was on hand and well-staffed (mainly by "Gremlins" connected with Gremlins in the Garage). These folks willingly gave of their time and model-building expertise to help those younger modelers or those simply new to the hobby, in building all sorts of

kits. On one of the numerous occasions that I stopped in to take pictures, builders were seriously involved with kits donated from Polar Lights, Revell-Monogram, Glencoe and others for just this purpose. Excitement was genuine.

Mike Stuttleberg was there with his 1:25 scale Batcave™ that is being profiled in AFM over a total of four consecutive issues which began in Issue #10. Really an awesome sight, especially for Batman fans. Nice piece of work.

The Adult Subjects room, which we sponsored last year, was this year sponsored by AFM and enlarged to include contest entries of larger dioramas and individual kits of an especially violent nature. Among many of the quality dioramas that were on display, Steven Harris' *Psycho House* was a standout. The kits which sported a more adult content were in the same room, but behind a curtain, safely tucked away from younger eyes.

With this much excitement, it was difficult for me to simply remain at our vending table. I routinely found myself wandering around looking for the bargains, the new kits or just people I hadn't seen since last year. (Thank goodness for a patient, understanding wife!) It was during these "walk abouts" that I came across many of the kits featured in this article. Happily, I came home with many of them as well. It was also a real pleasure to talk with Bruce Byerly and Kathy Koecke, JP Joyce and a ton of others who were there. Saturday evening after the show proved to be just too much fun, with Charlie McGrady, Jerry Buchanan, Bruce and Kathy as well as others in the hotel lounge sharing their stories and the good times.

Among my first stop during the show was at Ravenhood's table where he was debuting two new kits: *Mars Life* and *Ms. Rogers*. Both of these kits are exemplary and though it was difficult to make a decision, I came away with *Mars Life*, mainly because of what I wanted to do to the base. You'll see a how-to in an upcoming issue, but for now, enjoy the picture later in this article and consider your own possibilities.

Another vendor which continues to impress me is Solarwind. Mike Cusanelli does the sculpting of these kits. They have normally ranged in the smaller scale (right around 1:12 scale), but recently, Mike has begun moving into the larger, 1:7 scale and his first kit, *Lyra* also came home with me and, yes, I've got plans for that one too, which you'll see in the future. Another sculpt in the same scale is on its way so you can be looking for that.

A run by Fantasy World Studios allowed me the good fortune of picking up the last on hand kit of *Gomez & Herman*, which we highlighted last issue. Even though it's meant as a bit of a caricature, the sculpting, likeness and casting is right on the mark. Other kits were there from various dealers and many knocked

me off my feet. To come face-to-face with a 1:6 scale *Kramer* kit was astounding, sculpted by Rick Force. Jeff Taylor's new *Silverback* had a life of its own and also quickly sold out. Twenty-eight inches tall of hollow cast ape! That's some door stop! I'll also be picking up their new Ashlyn Gere kit, sculpted by Jim Danforth very soon. Gordy, of *Kitbuilders*, was on hand with his next in line kit that complimented their first. Many of the dealers reported selling out of what was brought to the show.

Jimmy Flintstone was also in attendance with many of Testors' products as well as his own line of resin kits. His new *Anaconda* kit was so well done, it was like staring into the face of a very well known actor. I have never seen a better likeness.

For the girl kit lover, there were plenty of new ones on display besides our *Wolf-Spirit*, however, I don't recall a bare nipple in sight, thanks to the exuberance of the WonderFest staff in making certain that every nipple (almost) on every girl kit was covered at the show with a sticky note, a piece of tape or something. Now there's a committee that takes its job seriously...

The girl kit I'm really looking forward to most wasn't even available yet though the nearly completed figure was on display at the show. Cellar Cast's new one is based on the latest from Boris Vallejo and it is a must have for me as well as a few hundred others, I'm sure. Drool over the picture on the next page.

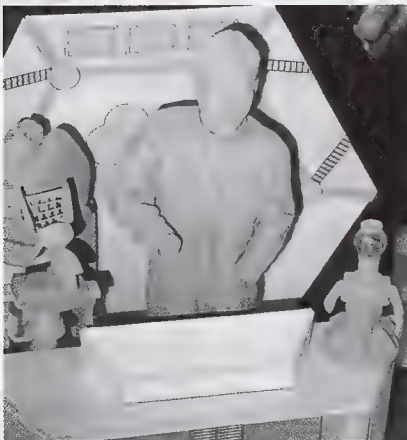
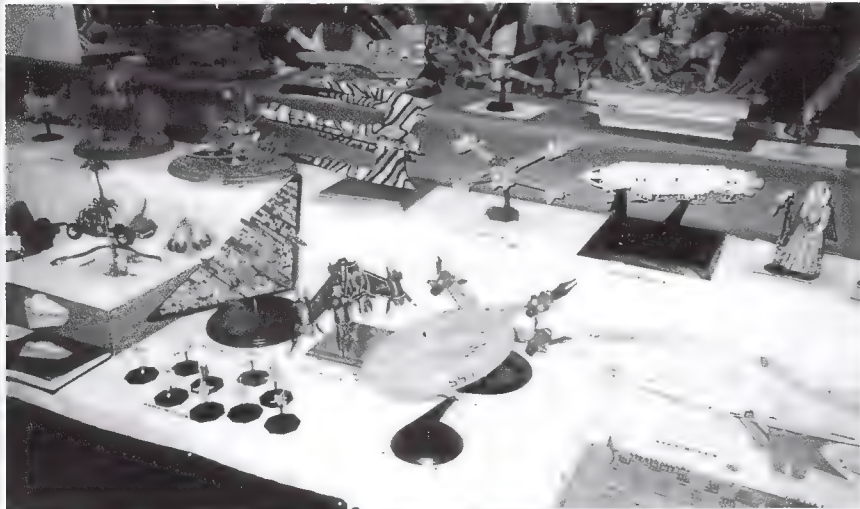
All-in-all, what makes WonderFest fun is the quality of the show, the quality of the products and contest entries as well as the overall relaxed atmosphere. The only real glitch I noticed was when the sound system decided it needed to pump up the volume to ear blowing level at one end of the hall. I was back there when this occurred and thought I was going to lose my hearing, it was so overpowering! The problem was soon corrected and things went on without a hitch. *What?!!*

Silvia and I enjoyed the show and maybe one day, we'll be able to stay for the banquet on Sunday night, but we're usually on the plane heading back to California when this takes place. I hope you enjoy the pictorial presentation in these pages. We've captioned where we can. Forgive us if not all the information is there. The next WonderFest is slated for June 4-5-6 of 1999 at the same place, Executive West in Louisville, KY. This will be their 10th anniversary celebration and their first confirmed guest is *Bernie Wrightson*. Make your plans to attend now. I'm sure you won't be disappointed.





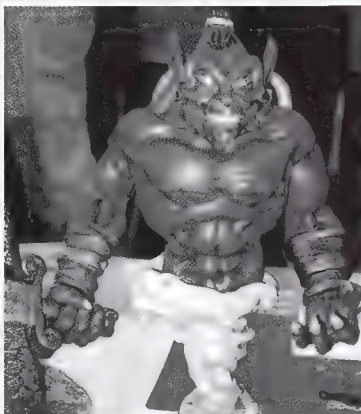
Shawn Nagle kits, including his Bigfoot, center.



Above, left and right: Two new kits on the way from Janus Co: Mystery Science Theater and Dracula



This page highlights many of the contest entries and some of the product available. Below: Jeff Taylor and his incredible Silverback - 28" tall!



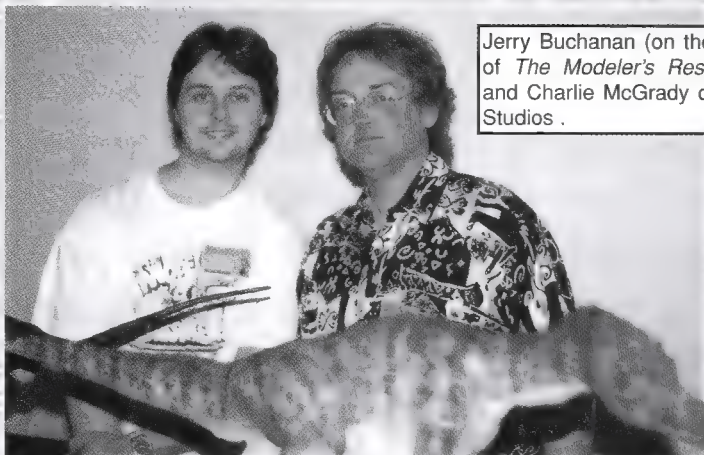
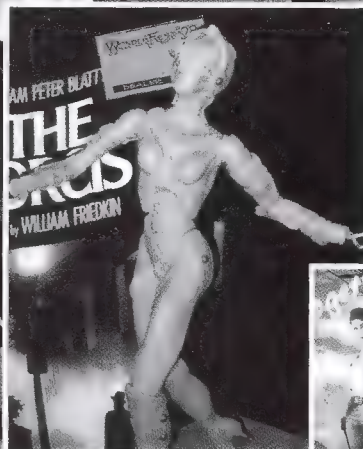
Far Left: Frank Cahall's Riyad the Horrible. Near Left: Li'l Monsters' licensed Elvira bust.



The Make-It/Take-It Room Sponsored by IMMA with tons of volunteers from Gremlins in the Garage!



Above: Cellar Cast's next Boris Vallejo piece; Right: Sculptor Jeff Wehenkel showcases McDoogal's House of Horrors DomiRobotrix 1:6 scale kit. Kit comes with wires as hair on an industrial base. Available in the fall.



Jerry Buchanan (on the left) of *The Modeler's Resource* and Charlie McGrady of CM Studios.



The two kits pictured here are the latest from Ravenhood. Mars Life and Ms. Rogers are now available and you can get yours from Wondermass Idealab.



THE BATES HOUSE IN MINIATURE

By Marc Manley

I started working on the house near the end of 1993, the same year I moved to Florida. During the next three years the house moved when I moved ending up in garages and storage units until moving to my permanent residence in Winter Park, FL in 1996. It was at that time that I moved my realm into a studio space and began again to finish what I had started.

When I started to construct the house, I had only gathered a few magazine articles with some pictures, some pictures I had taken while at Universal Studios Florida of the full scale house and of the model in the soundstage. It was then and there that the inspiration came to create the house that you now see. I wanted to fabricate a scaled down version of the house, but at the same time knew that I could not

make it as large as the one on the soundstage. I knew then that I wanted my creation to be just as impressive and detailed.

The house was born out of several sheets of lifeless foam board and a very big imagination. I had no true dimensions of either the full scale house or of the smaller version sitting on the soundstage, so eyeballing what was before me and taking an educated guess, I started out with a basic structure of the middle and side sections of the house. After drawing out the openings for the windows, it was time to start making cuts.

Cutting the balsa wood for the siding took time and fitting all the pieces into place gave the house a real beginning. The finished project would only be the front facade of the house, size had dictated this.

Attached to the basic front of the house was more foam board cut to create the porch base, ceiling and roof. The steps I left unattached so that the house could be moved without fear of knocking them off. All of this new foam board now was covered with individually cut pieces of balsa wood to create flooring. The porch ceiling was made up of three sheets of preformed hardwood floors used for doll houses. The ornate balsteed used for the steps were purchased at a craft store. Below the floor of the porch, the base was painted black and lattice work that I had fabricated was placed around the base.

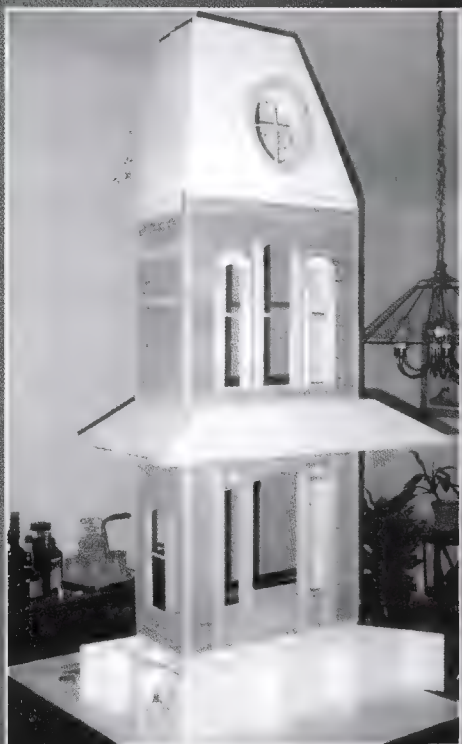
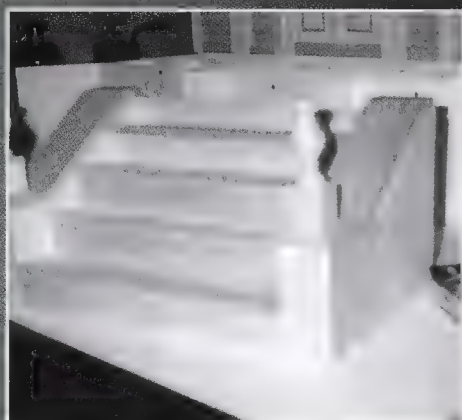
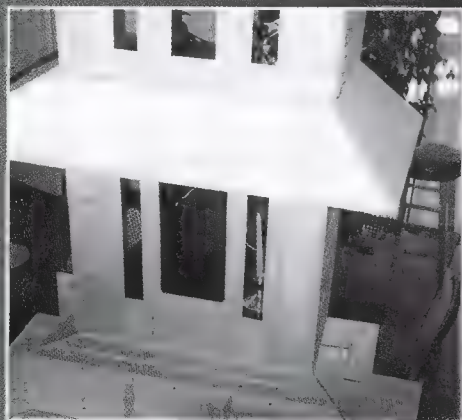
The side sections of the house were attached to the middle section, after which the attic portion was fabricated and attached. From here, I placed the ledges on the rooftop and fabricated the molding that went under the rooftop ledges. These were all cut out and assembled by hand. One hundred and ten separate pieces were put together to form the twenty-two piece roof ledges, (Diagram A).

Finding shingles that would create an authentic look was impossible, so once again I reverted to fabricating my own. I started by drawing out a pattern which I used to create a few shingles out of poster board and laid them out as if I was covering the roof. When I was finally satisfied with a pattern, I used sheets of 1/32 thick balsa wood. Each sheet created forty-four shingles, the total sheets used was thirteen. I ended up with five hundred seventy-two shingles (Diagram B).

Next, came the task of finding spindles to use for the porch supports. Since everything that is readily available in craft and miniature stores is to the scale of one inch equals one foot, it was impossible to find anything that was the size I needed. The house I had created was to a scale all its own. I finally found some spindles in a wood working catalog that closely resembled the original house, but even these had to be altered to fit (Diagram C). Next came the banister for the porch. I altered and increased the size of small spindles that came from a craft store. This was done by removing the top end of the spindle and adding two inches of straight dowel. The number of fabricated spindles for the banister was sixty-three all which had been separately altered and glued into place, (Diagram D).

The railing ledge for the roof was fabricated by cutting down spindles (Diagram E) and glued into place topped by a small banister made of balsa wood. There were imperfections that were created to age the house and give it the look of being well weathered. Also, during the moves the house made over the past four years there was damage that added to the final look. The gingerbread at the top of the porch overhang was created completely from raw materials as nothing was to be found that would come close to working. Once again a pattern was made out of poster board and assembled to assure the look. After this the pieces were cut from balsa wood, bamboo skewers and small wooden beads. These pieces were put together and held in place on foam board by pins so that they would remain in tact through the drying. Each corner of the gingerbread trim was made up of seventeen separate pieces. After drying these pieces were anchored in place by wood glue and the upper railing was fabricated to fit in between each piece of gingerbread.

The foundation of the house was created using sheets of preformed brick and sprayed with a fleck stone and partially scraped off before drying to add to the realism of mortar between the bricks and to give a true stone texture. This also helped to give an aged look to the foundation. To create the look of moss or lichen I sprayed a dark green over the brick. The final coat sprayed on was a light dusting of black in places and this gave definition and shadows. The cellar doors were made of a base of foam board and covered with balsa wood, I added handles pur-



chased at Ron's Miniature Shop.

A sheet of thin plexi-glass was used for the windows. This was cut to size and the protective film left on to protect it from the final painting the house would go through. All the windows were glued in place with a hot glue gun.

The entrance to the house started as a challenge. Up to this point, I had worked only with the pictures I had. None of which showed the up-close detail need to recreate the doorway. During a Mother's Day special showing of *Psycho* there were commercial break close-up shots of the entrance which showed in detail exactly what the doorway looked like. There was a lot of time spent studying these shots and sketching out the small details. I used this to fabricate the entranceway out of raw balsa wood and some trim pieces purchased from Ron's Miniature Shop. The doorknob was actually made from two separate door pulls combined together. The door is non-functional.

The curtains and window shades took some creative thinking to make them turn out looking just right. I started with an old bed ruffle with a design stitched in it cutting it into pieces that would fit each window. To create the natural look of folds in the curtains, I took fabric stiffener tinted with some brown craft paint and brushed it on pinning the creases. This created individual folds. All of the curtains and shades were placed in the house by using small dowel rods to hang them.

Five panels of black foam board were placed on the backside of the house for easy removal. A strand of four small lights were placed in the house to illuminate the interior through the curtains. A cut of of "Mother Bates" was placed in the upstairs window and white poster board placed on the inside of the black foam board in this room and behind the front door to give a brighter light.

The house siding was painted with yellows and browns mixed as a thin wash. The shingles were painted with a red oxide and brown wash. The entranceway was painted to resemble cherry wood. The final coat of paint on the house was a gray wash with black shadowing giving it the look of weathered age.

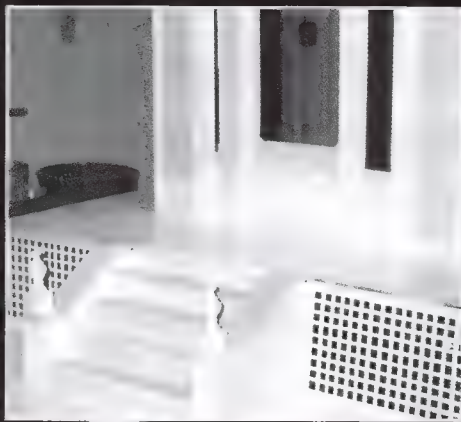
The base was made from foam board and pieces of green Styrofoam™. This was topped off with panels attached with Elmer's Glue™ with small nails pushed through to secure them. Carved foam pieces were attached with hot glue giving the hillside a rough shape.

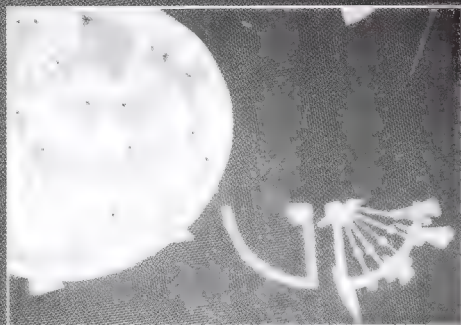
Next came the fabrication of the steps to be placed on the hillside leading up to the house. More foam pieces were added for the side walls of the steps. I took the same foam and stacked it then turned it sideways to fit under the steps. I then scraped out sections of foam to make the steps appear to be crumbling. Later, I decided to add another section of crumbling steps that look as if they had fallen from the main section. The steps were covered with a thin layer of patching plaster.

The gaps in the hillside sections of green Styrofoam were filled with spray foam. Then the hillside was covered with more patching plaster and let dry overnight and painted with browns, yellow, yellow oxide, ochre and white.

Making the hillside grass was a chore but well worth the effort. I took a sheet of white fake fur and cut out sections to fit where I thought best. I had four larger separate sections of fur. I used poster board as a palette and squeezed brown and two shades of green and fabric stiffener in the center. Adding more when needed; mixing fabric stiffener to each paint and mixing different shades of colors between the three. I combed this into the fur a small section at a time using a regular hair comb.

After applying the mixture of paint and fabric stiffener, I snapped each piece of fur casing the fur to stand up straight. I then combed the fur to look wind





blown. After the sections of fur had dried, I clipped out parts of the fur to thin out for realism and attached them to the hillside with small nails and hot glue. I used a medium grain dirt to hide the glue that showed by putting it on while the glue was still hot. Small pieces of dried floral was glued into the grass fur as weeds.

The edge of the house was outlined onto the foam board platform. The shaded area was spray glued and covered with fine dirt used on model train sets (**Diagram 1**). Smaller pieces of the grass fur were placed to give a reference line to place the house on the base platform.

Two miniature trees twisted together formed just the right size bush at each side of the steps of the house. I painted the trees with a brown and green wash. These were hot glued into place.

Using a vacuum formed stencil, I created stone wall sections by pressing polyform sculpey into it after which I baked it in the oven for twenty minutes. I used these pieces for the side of the hillside steps. I used more formed pieces for the top two columns at the top of the stairs wrapping them around squares of foam blocks I placed a piece of the formed stone section on the top of these and blended it into the side sections. I baked these in the oven causing the foam to shrink up and fall away.

For the urns, I started with two wooden egg cups which I sculpted over with the polyform sculpey. I detailed them out and baked them for twenty minutes. I then glued the urns onto the columns and glued these into place at the top of the steps. I painted the columns and urns with a thin wash. After they were dry, I added sheet mos and dried floral as weeds. I coated all the hillside and steps with a coat of polyurethane for protection against moisture.

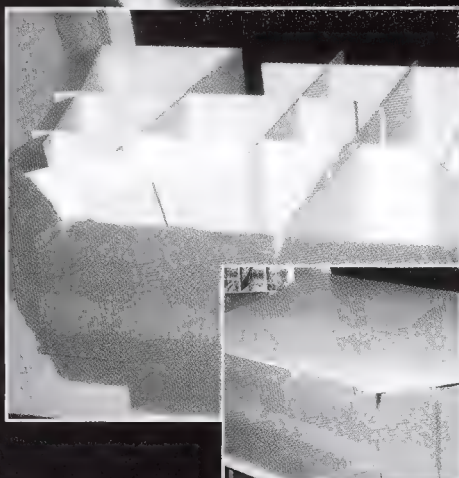
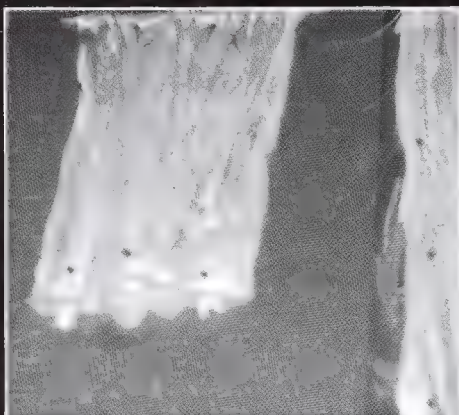
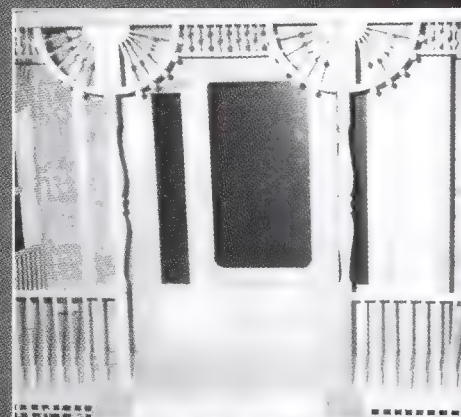
Everyone is always asking me how I created the "House on the Hill." I just tell them no one said I couldn't and even if they would have, I just would have proven them wrong. Anyone with any amount of creativity is capable of creating anything...you just do it. If five different artists were asked to create the Bates house, no doubt each would approach it with their own individuality and ideas as to how some things would be done, but in the end, they would all succeed in their attempt.

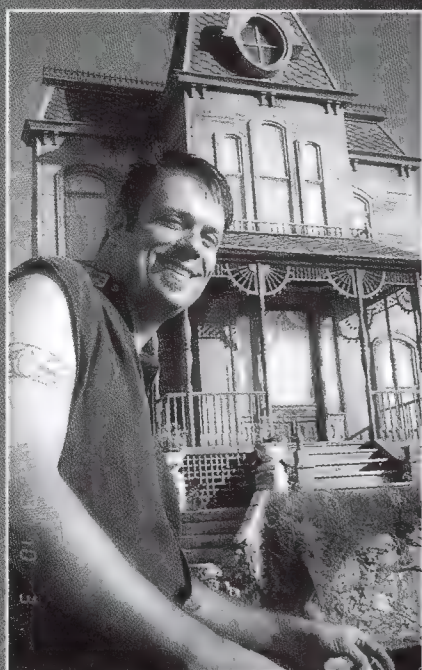
I would like to acknowledge and thank Dick and Ron of Ron's Miniatures and CB Kirby who helped out and gave support when it was most needed.

Care to contact Marc and let him know what you think of his Psycho House?

You can reach him at:
 Marc Manley
 201 Monroe Ave. #30D
 Maitland, FL 32751

Marc's next project involves the Titanic!





Marc Manley standing in front of his Psycho House in "miniature."

Diagram A
Molding Under Rop Roof Ledge

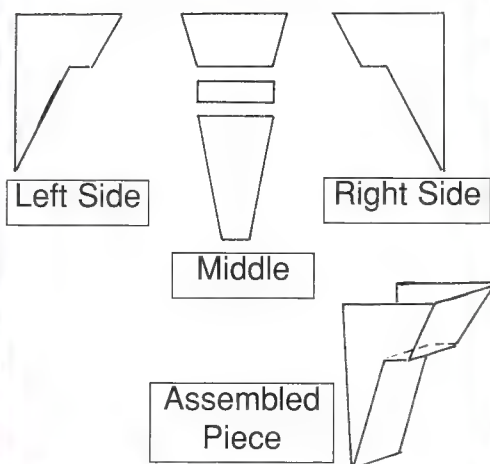


Diagram C
Porch Support Fabrication

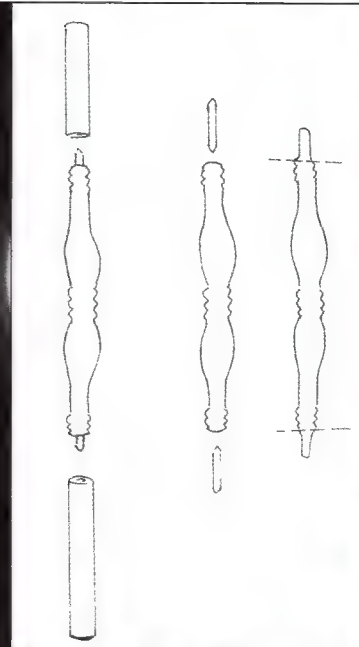


Diagram B
Basic Shingle Shape & Pattern

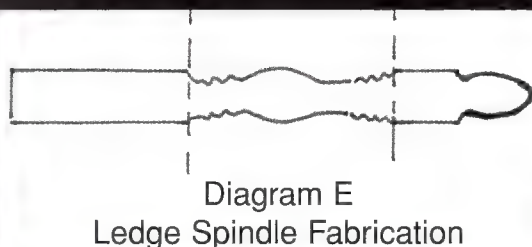
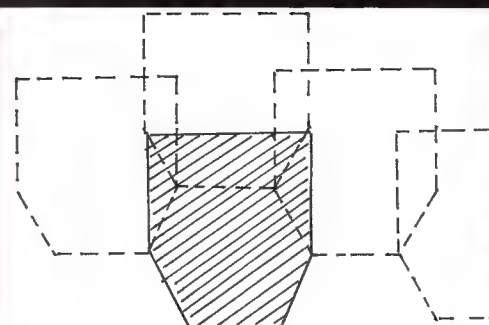
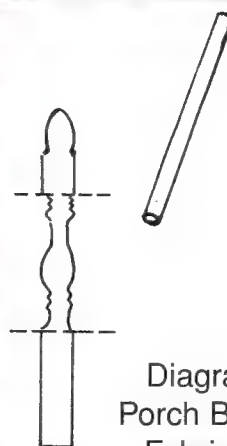


Diagram E
Ledge Spindle Fabrication

Diagram D
Porch Banister Fabrication



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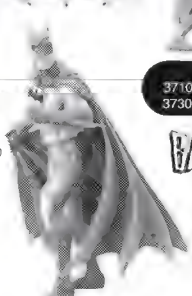
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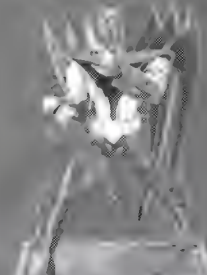
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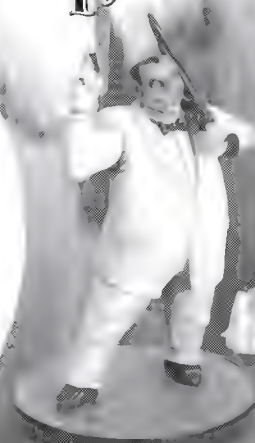
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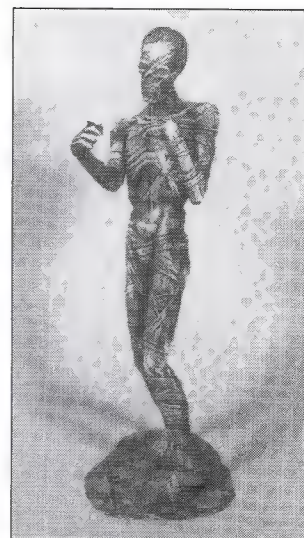
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sculpted by Jeff Brower



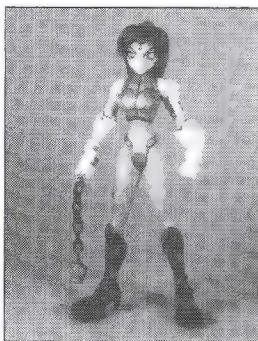
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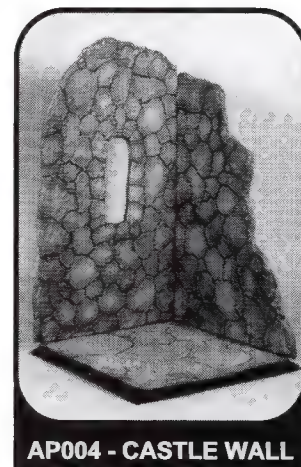
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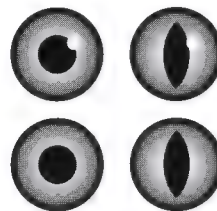
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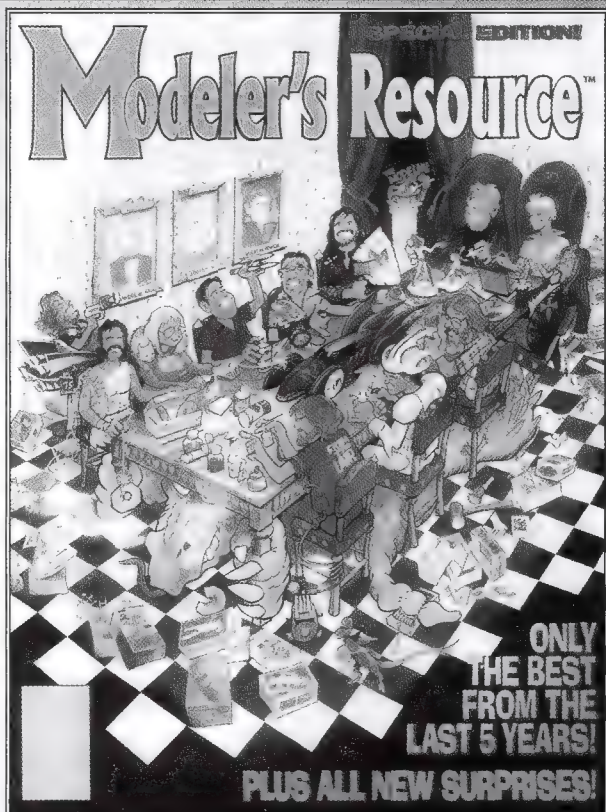
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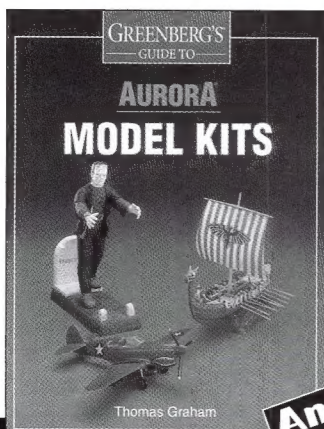


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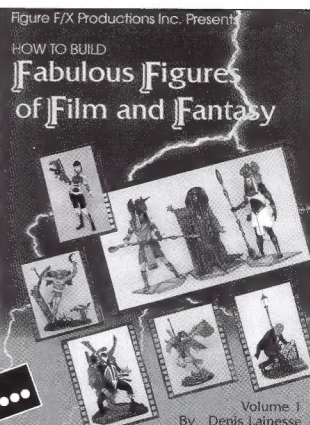
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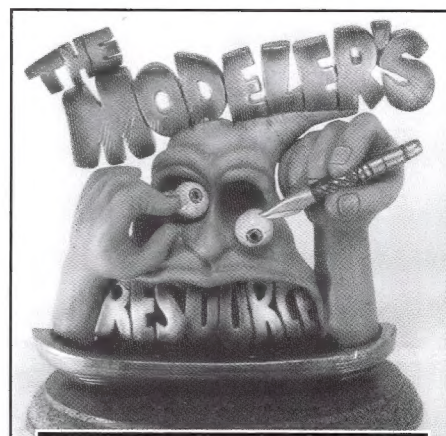


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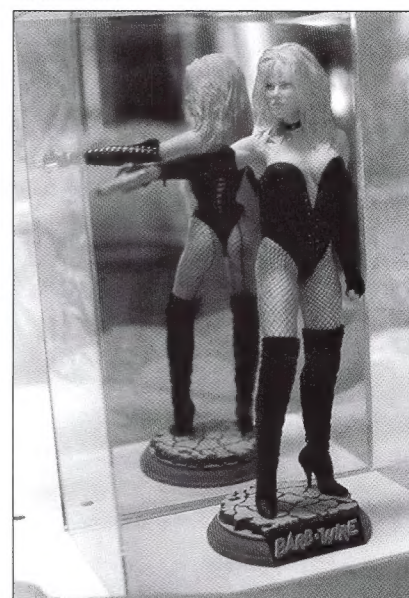


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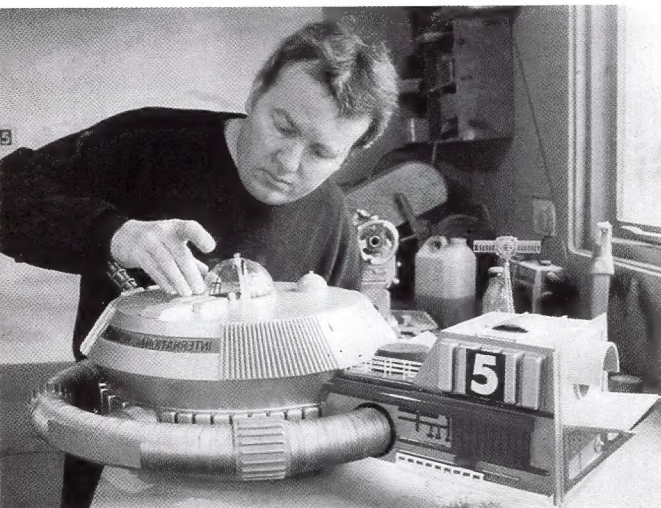
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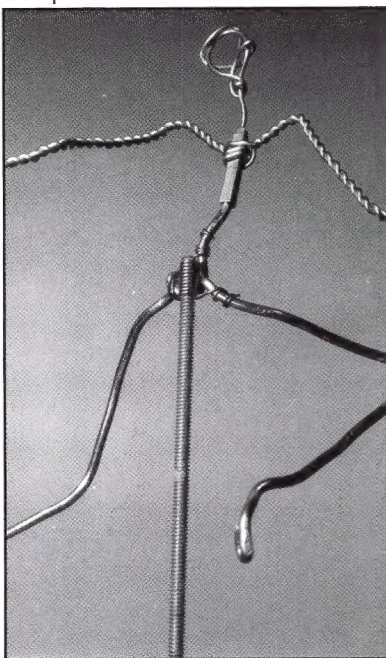
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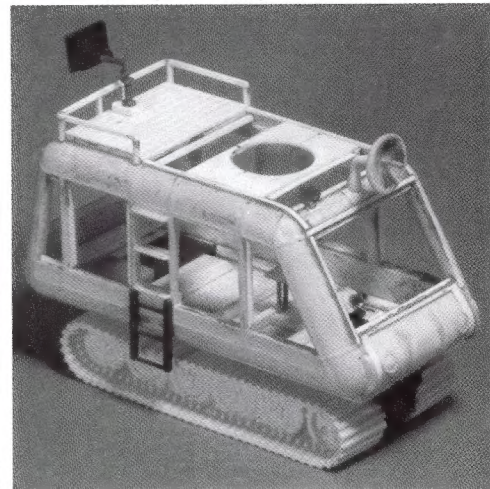
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